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THE ARTIST's REPOSITORY AND Drawing Magazine,

exhibiting the

PRINCIPLES of the POLITE ARTS

in their various Branches

VOL. IV.

London, Printed for C. Taylor N°. 10 near Castle Street, Holborn.

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MISCELLANIES.

HINTS ON CRITICISM.

BY PHILO.

"IT is certain the improvement of art is the reſult of long continued obſervation and remark upon its productions, compared with thoſe originals which are objects of imitation. The works of nature are firſt ſeen as it were groſsly, then more diſtinctly; by degrees, the compariſon of one with another, and juſt reflection upon them, improve the genius, and form the taſte of an artiſt.

"From a habit of exerciſing his attention upon objects around him, an artiſt generally diſcerns with more accuracy than others their diſtinct and peculiar characters; but as variety is endleſs, it is impoſſible even unremitted ſtudy ſhould attain an exact knowledge of every property, in every ſubject he is required to treat.

"It is a well-known ſtory of APELLES, that, having finiſhed a capital picture, he expoſed it to public obſervation, concealing himſelf behind it, that he might profit by the remarks it occaſioned. A COBLER very juſt-

ly complained of an error in the ſandal; APELLES alter-ed it: the next day, the cobler, finding his former criticiſm had been attended to, thought proper to cenſure the drawing of a leg: APELLES anſwered him with that expreſſion which was afterwards adopted as a proverb, 'Let not the cobler go beyond his laſt.'

"I allude to this ſtory, becauſe I think it may furniſh an obſervation or two, to the preſent buſineſs: Artiſts in general are too ſhy of aſking opinion and advice from others, who being unbiaſſed ſpectators, might perhaps diſcover ſome impropriety which the artiſt himſelf overlooks from a conſtant inſpection of his work: it is true, ſuch remarks are not always of importance; but if they ſometimes deſerve attention, even that is profit: nor are thoſe remarks always uſeleſs, which at firſt ſight appear to be ſo; at leaſt, they let us into the manner of thinking of thoſe who are unconfined by the rules of art.

"Another obſervation I mean to raiſe from the behaviour of the cobler.—I fear not a few who take upon them to deliver their ſentiments very freely, are by no means adepts in the principles of art. I have admitted that an unlearned eye may perceive blemiſhes; I admit ſtill further, that as perſons in general may diſtinguiſh diſcord from harmony without ſkill in muſic, ſo they may likewiſe judge with propriety, even upon capital works of art: but as it would be ridiculous to require a muſician to inſert no diſcords into his works, ſo to forbid an artiſt the uſe of ſuch or ſuch proportions, colours, or management, would be very arbitrary and abſurd.

"I entreat the critics, in the firſt place, to be certain the principles they have adopted are juſt; to reflect that,

if they are juſt, perhaps they may not be indiſpenſable; and, though proper and neceſſary in general, whether their omiſſion, in the preſent inſtance, is not better than their inſertion; as thereby the artiſt may have 'ſnatched a grace beyond the rules of art.'

"Will theſe gentlemen permit me to aſk them, if they have duly conſidered the importance of rumour and report to an artiſt? I perſuade myſelf that perſonal motive has no ſhare in their obſervations; but may not their auditors form their opinions of the works of a maſter from the ideas they receive at ſuch times? and then perhaps they may conſider a very meritorious artiſt as a mere blockhead, becauſe that particular performance was not ſo happy as to pleaſe Mr. Such-an-one.

"Impreſſed with a ſenſe of the importance of theſe principles, I wiſh ſome able hand would compoſe ſuch regulations as might improve art, and the artiſt; might regulate the public taſte, inform the judgment of individuals, and promote the liberality of ſentiment, which I conceive to be of the utmoſt utility to arts and ſcience.

"I beg leave to offer, as a ſketch for ſuch a plan, the following thoughts:

"I. For an artiſt to be offended with the remarks of the public, or of an individual (when made with integrity), is to ſuppoſe himſelf the only perſon in the world who enjoys the gift of ſight.

"II. When an artiſt offers his piece to the inſpection of others, he ſhould intreat them to impart their genuine ſentiments; for if they deceive him by forging an opinion (ſo to expreſs it), how ſhould he profit?

 "III. If

"III. If the opinion of others agrees not with his own, it ſhould put an artiſt upon examination of his principles; and the higher he can trace his ideas the better, leſt, if they ſhould prove erroneous, he may continue ſubject to errors iſſuing from the original ſource; but if they prove juſt, he will feel the ſtronger ſatisfaction in his own mind.

"IV. It is of conſequence to an artiſt to know the judgment of others upon his principles; to attain this, he ſhould ſtate them freely as proper occaſions offer. When it is perceived he works upon ſerious reflection, he will at leaſt be conſidered as a man of ſenſe, which very opinion will uſually ſuperſede many frivolous criticiſms on his performances.

"V. When any one, with the cobler, ventures beyond his laſt, let the artiſt improve his patience and good-humour by exerciſe, and not be diſpirited by the ignorance or petulance of the critic.

"VI. When a piece is preſented to the inſpection of a judge, he ſhould examine it with attention, leſt a ſlight glimpſe may mortify the artiſt, and thereby contribute to impede his advancement.

"VII. A judicious critic will point out firſt the moſt ſtriking blemiſhes; after having convinced the artiſt of their impropriety, he ſhould deſcend, or rather aſcend, to ſmaller faults. If an artiſt cannot be convinced of great miſtakes, it is labour loſt to mention ſmaller; if an artiſt is ſenſible of conſiderable errors, there is hope he may improve by attention to leſs material defects.

"Many

"Many unlearned perſons are apt to think that numerous ſmall faults compoſe a large one; whereas in fact there may be various trifling blemiſhes, which, though truly blemiſhes, may not ſpoil the piece. Critics would do well to notice only more apparent and obvious faults, in the preſence of thoſe who are ignorant.

"IX. When a judge has diſcovered what he thinks a fault, let him conſider in his mind, whether the artiſt might not have ſome ſufficient (though latent) reaſon for that particular; whether, if he had omitted that, he muſt not have inſerted a groſſer impropriety: if he has choſen the leaſt evil, he is entitled rather to commendation, than to blame, ſuppoſing them equally inevitable.

"X. The poſitive injunction of a patron, the want of a ſufficient reward, or injurious expedition (if unavoidable) are not to be imputed to an artiſt as a fault.

"XI. In commending a work of art, a true critic ſhews his ſkill; not every one ſees beauties which are, though many ſee deformities which are not there: on this article let judges ſpeak freely, as being well aſſured it is of ſingular importance; every artiſt is very ſenſibly affected by praiſe. A true judge will applaud what appears meritorious, independant of the opinions of others, and will give his ſuffrage accordingly: "the applauſe of which one ſhall, in the account of an artiſt, overweigh a whole theatre of others."

"XII. The language of the critic ſhould be that of the gentleman.

"This, though an obvious remark, is not the leaſt

frequently

frequently infringed: whoever has attended to the converſation of ſome denominated *connoiſſeurs* muſt be ſenſible of this; he cannot but have noticed the uſe of epithets, which gentlemen ſhould by no means adopt."

The following anecdote (ſaid to have happened at the firſt exhibition in the great room of the Society for the Encouragement of Arts, &c.) may ſerve as a ſupplement to the ſentiments of our correſpondent PHILO.

A connoiſſeur, who had ſurveyed the pictures, &c. with great contempt, turning to a flower-piece, exclaimed with vehemence, in the uſual connoiſſeur ſtyle, "Vile! wretched! paltry!" and ſo on; "and that filthy ſpot, I ſuppoſe," ſays he, "is meant for a fly! that dab of dirt! there, that there!" when raiſing his cane to point it out more evidently, the inſect took to its wings for a ſpeedy retreat.

EXPLANATION OF THE VIGNETTE, No. I.

THE VIGNETTE to the Title repreſents a figure of GENIUS, holding in one hand a laurel wreath as the reward of excellence, with the other pointing to a variety of implements uſed in the arts of deſign. The port folio in drawing, the pallet and pencils in painting; the pillar ſignifies architecture, the points, &c. engraving, and the books, the theory of theſe ſciences.

EXPLA-

The Origin of Design.

London, Publish'd April 1, 1784, by C. Taylor N.° 10, near Castle Street, Holborn.

Britannia rewarding the Arts.

London, Publish'd May 1, 1784, by C. Taylor N.° 10 near Castle Street, Holborn.

EXPLANATION OF THE FRONTISPIECE, No. I.

THE ORIGIN OF DESIGN refers to Pliny's account of that event, noticed in the INTRODUCTORY LECTURE.

The examples of the EYES AT LARGE, together with the PRINCIPLES of drawing HEADS, will be explained in the courſe of the LECTURES; it would be uſeleſs to anticipate what will there be offered: the drawing maſter only deſires, that the ſtudent will copy them carefully and frequently, and be contented for the preſent to avoid too much haſte.

EXPLANATION OF THE PLATES, No. II.

BRITANNIA REWARDING THE ARTS is the ſubject of the firſt Plate in No. II. The Arts are repreſented as boys or genii, to ſignify that they are not yet arrived at maturity. BRITANNIA accepts with ſatisfaction their various performances, ſuppoſed to be exhibiting in the ROYAL ACADEMY (ſeen in the back ground), and, by rewarding, excites them to ſuperior excellence.

The examples of NOSES AT LARGE, and the various aſpects of the HEAD, given in this Number, are of conſiderable conſequence to the ſtudent: a careful ſtudy of theſe principles, which are the foundation of deſign, will be amply rewarded.

In

In profecuting this Work, it is intended to give at leaſt ſixteen pages of the LECTURES on the PRINCIPLES of the POLITE ARTS: and, in order to introduce a variety of information to our readers, we ſhall likewiſe preſent at leaſt eight pages of MISCELLANEOUS INTELLIGENCE. As this part of our Work will not be confined to any particular ſubject, but, beſides accounts of new publications connected with the arts, will include ſuch CORRESPONDENCE as we may be favoured with from time to time; it is requeſted that GENTLEMEN and ARTISTS will encourage our undertaking, by tranſmitting their obſervations on ſuch branches of the ARTS as may have engaged their attention.

As the PLATES to this Work are executed with uncommon ſkill and neatneſs, and finiſhed in a very reſpectable manner, we have taken off a ſmall number of PROOF PRINTS from the FRONTISPIECES, and mean to do the ſame from all PORTRAITS and other intereſting ſubjects in the courſe of the Work, for the ſatisfaction of thoſe who wiſh to poſſeſs excellent Impreſſions: as no more can be taken off than thoſe already printed, Gentlemen who deſire PROOFS will pleaſe to forward their commands as early as poſſible. Price One Shilling each Proof Frontiſpiece ſeparately; or made up in Numbers, each Number One Shilling and Six-Pence.

The ROSE-LEAVED CARNATION is given *coloured* in this Number, for the uſe of thoſe Ladies who may be inclined to honour it with their attention.

An elegant figure of PAINTING, with a portrait of Monſ. VERNET, the celebrated landſcape painter, will be given in our next number.

MISCELLANIES.

WHEN an artiſt of eminence requeſts the attention of the Public to ſubjects intimately connected with his profeſſion, we naturally expect to receive information more authentic and applicable than can be obtained by gentlemen in general. Mr. VALENTINE GREEN, a metzotinto engraver of acknowledged merit, has lately addreſſed to Sir JOSHUA REYNOLDS, as Preſident of the Royal Academy, a Letter, which he entitles

" *A Review of the* POLITE ARTS *in France, at the time of their eſtabliſhment under Louis XIV. compared with their* PRESENT STATE *in England, &c.*"

Without adverting to Mr. G.'s ſtyle, or remarking on the offence ſaid to be taken at this work by certain artiſts, we ſhall endeavour to extract from it that INFORMATION which has been the reſult of Mr. G.'s 'viſits to Paris and Flanders.'. We think it proper, however, firſt to hint, that the object has preſented itſelf to Mr. G. under a gloom and melancholy, which we flatter ourſelves, is by no means juſtifiable; the compariſon would certainly have been more favourable to Britiſh excellence, had he noticed thoſe capital works which, though not public property, are yet national merit; and ſecondly, we ſhall beg that gentleman's indulgence while we ſelect pretty freely from his publication.

" The Pariſian academy is now aſſembling the works of all their great maſters; and, by a thorough renovation of them, in whatſoever parts they may have been impaired by time or accident, they will ſet them before an applauding people with all their original ſplendour, and, by their ability and care in that uſeful operation, be preſerved, to the benefit and admiration of future ages. To give honourable reception to thoſe pictures and ſtatues, the upper apartments of the New Louvre are under preparation; and new lights are introducing from its roof and ſides. In addition to thoſe works of the French ſchool, will be collected, the numerous and valuable pictures, by the beſt maſters, which, for want of room, are huddled together in and about the palace of Verſailles. The Luxembourg gallery, by RUBENS, with the moſt ſelect pictures of thoſe apartments; the French ports, by VERNET; that choice and ineſtimable work of LE SUEUR, the life of St. Bruno, lately in the cloiſter of the Chartreux, are removed *, and under preparation for their re-appearance in this grand aſſemblage. The battles of Alexander, by LE BRUN; with ſuch works as may be diſperſed in the different *depots* of the royal palaces, whoſe merits may entitle them to the honour, will aſſiſt in forming this magnificent collection. The moſt perfect ſtatues, buſts, &c. of their own and other maſters, will be ſelected and arranged, under their ſeveral ſchools,

" It is with no pleaſure that I enter on a recapitulation of the labours of the Engliſh ſchool, as they are

* As are his capital pictures which ornamented the hotel Lambert. *Editor.*

known to be ſo few; it is the leſs pleaſant when I am not empowered to hold them all forth as inſtances of national patronage; and it is ſtill leſs ſo, in that it is to ſtand on the other ſide of an account ſtated of the French ſchool, the ſum total of which is ſo large, and filled with articles of ſuch magnitude and worth. Let it however ſpeak for itſelf, and its diminutive amount, anſwer thoſe who are loudeſt in their demands on genius, but whoſe attention to it has gone no farther than to ſuppreſs by ſtigmatizing it, and to deſtroy by neglecting it,

" In the cathedral of Rocheſter, *The Angels appearing to the ſhepherds*, an altar-piece, by Mr. WEST.

" In the church of St. Stephen, Walbrook, *Devout men taking up the body of Stephen, after he had been ſtoned*, an altar-piece, by Mr. WEST; who may juſtly claim the merit of having preſented it to that church, as he received for that picture but one hundred and fifty guineas.

" In the chapel of Trinity-college, Cambridge, *St. Michael and the Devil*, an altar-piece, by Mr. WEST; preſented by the Right Reverend Dr. HINCHLIFFE, Lord Biſhop of Peterborough.

" In Stationer's-hall, London, *Alfred the Great dividing a loaf with a pilgrim*, by Mr. WEST; preſented by Mr. Alderman BOYDELL.

" In the cathedral of Wincheſter, *The raiſing of Lazarus*, an altar-piece, by Mr. WEST.

" In the chapel of Clare-hall, Cambridge, *The Annunciation*, by Mr. CIPRIANI.

" In the great window of Saliſbury cathedral, *The raiſing of the brazen ſerpent in the wilderneſs*, painted on

glaſs,

glaſs, by Mr. PEARSON, from the deſign of the late Mr. Mortimer; preſented by the Right Honourable the Earl of RADNOR.

"In the great window of New-college, Oxford, *The Nativity and the cardinal Virtues*, painted on glaſs, by Meſſieurs JARVIS, from the original pictures, by ir JOSHUA REYNOLDS.

"In the principal window of the library of Trinity-college, Cambridge,—a ſubject in which the great *Chancellor Bacon* and *Sir Iſaac Newton*, ſtudents in that ſociety, are introduced; painted on glaſs, by Mr. BECKET, of York, from a deſign by Mr. CIPRIANI."

The noble work of Mr. BARRY will be noticed in its place in this work; we therefore omit Mr, G.'s account of that ſingular performance.

"The royal hoſpital at Greenwich have commiſſioned Mr. WEST to paint *the ſhipwreck of St. Paul on the iſland of Melita*, where he was attacked by a viper, for the altar-piece of its chapel, as ſoon as its renovation is completed. This hoſpital is known to be in poſſeſſion of the only painted hall we have to boaſt of in the kingdom, Windſor excepted; and there is not a viſitor to that magnificent palace, but makes that room a part of his obſervation; yet although terms of admiſſion are not preſcribed, and even half-pence are offered, and received for that indulgence, the annual amount of ſhewing that hall, on an average, is upwards of 300l. If therefore we calculate that produce from the year 1715 (when part of the monies ariſing out of the cuſtom of ſhewing it to the public, were firſt appropriated to the purpoſe of placing out the ſons of the penſioners as apprentices), to the preſent time,

time, it will be found to have produced the ſum of TWENTY THOUSAND, ONE HUNDRED POUNDS."

"The Houghton collection of pictures was known to have been intended for ſale long ere the Empreſs of Ruſſia was in treaty for it. What could have been ſo proper, as that the Royal Academy ſhould have been enabled to have purchaſed it, if not on their own account, on the behalf of the ſtate? We have a magnificent public ſtructure raiſing on the ſcite of Somerſet-houſe, in which the Engliſh ſchool of Art, by the protecting hand of the royal founder, is nobly lodged. The Royal and Antiquarian Societies have alſo, under the ſame propitious influence, their reſidence eſtabliſhed there: and we are further given to underſtand, that ſeveral of the offices of government and the revenues, are alſo to be accommodated in other parts of that edifice: I truſt I ſhall not be accuſed of ſtraining my argument, to prove the propriety of public patronage being given to the arts, when I aſſert, that the omiſſion of ſeizing the opportunity of buying the whole of that capital collection of pictures, and depoſiting them in the principal apartments of that palace, was not only loſing the only opportunity this country ever had of forming a ſchool of art that could yield the conſequence, and the uſes, ſuch an eſtabliſhment ought to poſſeſs; but the liberality of the grant itſelf was eſſentially maimed in the overſight, when we compare the inconſiderable addition of 42,000l. (the ſum for which that collection ſold), to the ſum eſtimated and voted for that building.

"That collection of pictures, ſo depoſited, would, in conjunction with the building, have formed not only

only an object of continual delight and entertainment to ourſelves, and have been the reſort of all foreigners and ſtrangers, but alſo a ſchool of inſtruction, in which riſing artiſts might have been led to improvement by the excellence of their examples."

Mr. G. who ſeems to have written in haſte, preſent us in a poſtſcript, with an additional catalogue.

" *The departure of Regulus from Rome to Carthage, where he was put to death.*

" *Hannibal, when he was nine years old, ſwearing enmity to the Romans, before the altar of Jupiter.*

" *The death of Epaminondas.*

" *The death of the Chevalier Bayard.*

" *The death of General Wolfe.*

" *The King of Armenia, and his ſon Tigranes, brought priſoners before Cyrus.*

" *Segeſtes, and his daughter, wife of Arminius, brought priſoners before Germanicus.*

" This ſuite of pictures, entirely filling up one apartment of the Queen's houſe, is the production of Mr. WEST.

" *Timon of Athens*, by M. DANCE.

" *Peter having denied Chriſt*, by Mr. WEST."

The principle of which Mr. G. complains is too evident to be denied ; whether it is not in ſome degree natural to the conſtitution of this country, where public liberty is often a reſtraint upon private ; or whether, if it be removable, this remonſtrance will have the happy effect to remove it, *Time will ſhew* ; but it ſeems as if the *means* for that purpoſe had leſs employed Mr. G.'s attention than *complaints* of the evil.

Painting.

London, Publish'd June 1, 1784, by C. Taylor N.º 10 near Castle Street, Holborn.

Among the variety of ſubjects offered by the arts, few are more entertaining than thoſe drawn from the ſcience of emblems. We propoſe, therefore, to preſent a ſeries, repreſenting the branches of the polite arts: ARCHITECTURE, SCULPTURE, DESIGN, &c. *To introduce a variety, the Seaſons &c. will be given at half-length. The firſt plate in the next number will be,* SPRING. *Our readers will forgive a remark, that theſe ſubjects are the firſt ever offered to the public, and engraved from original deſigns made on purpoſe.*

PAINTING.

Explanation of the figure given in this number.

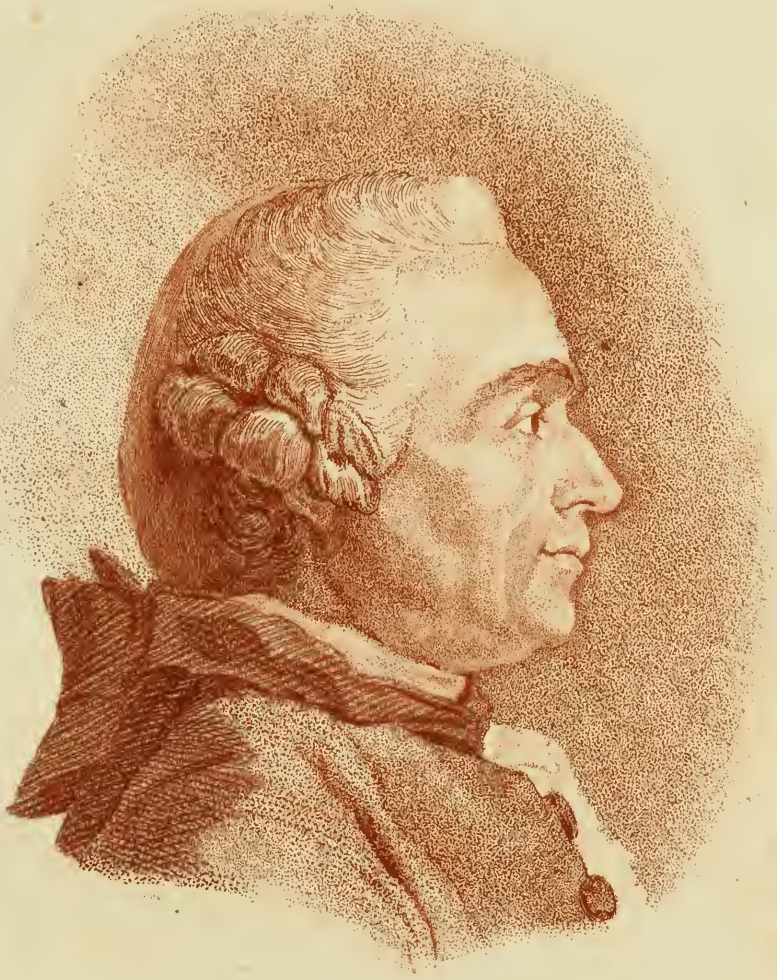
This noble ſcience is repreſented as a majeſtic female figure, holding in one hand the implements of her art, a pallette, pencils, &c. with the other pointing to a picture. The bandage over her mouth, is in conformity to the ſentiment of QUINTILIAN, who ſays, 'Picture is a *ſilent* and uniform addreſs, yet penetrates ſo deeply into our inmoſt affections, that it ſeems often to exceed the powers of eloquence.' As Beauty is uſually conſidered as the object of painting, the picture repreſents the Goddeſs of Beauty. The variety of ſubjects compriſed by this art, as well as its pleaſures, are hinted at by flowers: and in the back ground is ſeen the preparation of its materials. If every day did not demonſtrate the fact, it would be thought impoſſible to produce, from a few party-coloured earths, thoſe delightful figures which are hereby created.

[MONS. VERNET, LANDSCAPE PAINTER.]

This portrait was drawn by Monſ. MOREAU, who very obligingly preſented to the Editor, when at Paris, the original from which this plate is taken.

Mr. VERNET may juſtly be conſidered as the boaſt of the preſent French ſchool; his pictures are univerſally valued for their truth and nature: this gentleman's pencil treats every ſubject with great facility; he has commiſſions for his pieces from all quarters, ſo that he has often works for ſeveral years in orders at the ſame time.

Not having room to ſay much of him, we ſhall only repeat the following ſtory. When Mad. DU BARRE reigned over LOUIS XV. ſhe viſited one day the reſidence of Mr. Vernet. After having inſpected the pictures which were preſented to her, obſerving a couple of caſes, ſhe enquired their contents; they were landſcapes by himſelf, which pleaſed her ſo highly, ſhe was deſirous of purchaſing them. Mr. V. repreſented that they were beſpoke, one by an Italian nobleman, the other for Ruſſia: remonſtrances however were in vain, ſhe inſiſted upon having thoſe pictures; it not being very ſafe to refuſe, Mr. V. was forced to comply: "You can paint others for thoſe noblemen, Mr. Vernet," ſaid ſhe; "but theſe I will have: I do not aſk their price; bring me pen and ink;" when ſitting down, ſhe wrote an order in his favour for *fifty thouſand livres*.



JOSEPH VERNET.

Landscape Painter.

MISCELLANIES.

WE are never better pleaſed than when gentlemen of liberal and extenſive knowledge favor us with their remarks on the productions of art. Our correſpondent PHILO has juſtly obſerved, that, from conſtant attention to their works, Artiſts overlook blemiſhes which *freſh* ſpectators might diſcover. That all ſpectators are not competent judges, is undeniable; but, when we are happy enough to meet with thoſe who appear to be ſo, we receive both pleaſure and profit by their communications.

Mr. JACKSON, of Exeter, is ſaid to be the author of "THIRTY LETTERS on various ſubjects."

As ſeveral of them contain remarks on painting and its principles, they juſtly claim our attention here.

Moſt of the following ſentiments are ſo evidently juſt, that they need only to be repeated: with regard to this gentleman's remark on the falſe horizons of pictures, though there may be truth in it, yet, we apprehend, had he duly conſidered the facility with which the *natural eye* accommodates itſelf to the artificial *point of ſight*, he would not have ventured his diagram on the ſubject. We ſhall ſelect from theſe ingenious epiſtles the following ſpecimens.

LETTER V.

"DEAR SIR,

"I AM glad you go on with your painting. Though you ſhould never arrive at any great degree of excellence yourſelf, it will infallibly make you a better judge of the excellencies of others. You tell me, what indeed every connoiſſeur ſays by rote, that the great painters painted above, beyond nature! That they painted beyond nature I grant, but not above, if by above we are to underſtand ſomething more excellent than what we find in nature. I have long been ſick of the cant of writers and talkers upon this ſubject. If it be poſſible, let us ſpeak a little common-ſenſe—endeavour to ſhew what ſeems by our feelings to be the truth, and then prevent a wrong application of it.

"The great painters, it is agreed, painted beyond nature—but how? Why, If I may venture to ſay it, by drawing and colouring extravagantly. But were they right or wrong in doing ſo? This depends upon circumſtances. I remember ſeeing at a painter's a head taken from nature, another copied from Hans Holbein, and a third from Julio Romano—upon which the artiſt made a diſſertation. He firſt produced the portrait from nature, and aſked me how I liked it? I told him that there appeared to me great ſimplicity and elegance in it, and an excellence which I thought eſſential to a good picture—a proper balance between the light and ſhade of every part. (I meant that the ſhade of the white was lighter than that of blue—of blue fainter than of black, &c. ſo that each colour was as perceivable

able in the ſhadows as lights.) Ay, ſays he, that is true, but I will ſhew you a ſtyle preferable to it.—Upon which he produced the copy from Holbein. I agreed, that it was ſtronger, and ſuch as nature might appear in many inſtances. But here, ſays he, is ſomething *beyond* nature; this I call the ſublime ſtyle of painting, and this I will try to bring my heads to.—Then he diſcovered the copy from Julio—there is ſtrength ſays he—ſee how faint the others are. Now acknowledge that the picture I painted from nature is nothing to it. It muſt be confeſſed, I replied, that the extravagance of the laſt picture does for a moment dazzle our eyes—your's ſeems weak by the compariſon; it is like looking upon white paper after ſtaring at the ſun. On the contrary, if I paſs from your's to this, I am hurt at ſeeing every thing ſo extravagant, and ſo far *beyond the modeſty of nature!*—It is not intended to be ſtrictly natural, it is the *fine ideal*, it is ſomething above, beyond nature! I muſt own that I have no idea of any beauty beyond what may be found in nature—indeed, whence is the idea to be taken? But do not think I rate Julio or any of the ſublime painters lightly; I am ſo ſenſible of their merit, that, contrary perhaps to your expectation, I am about to defend their practice. They generally painted for churches, where the picture is ſeen in a bad light, or at a diſtance; ſo that it could not be ſeen at all if the manner was not violent: both the drawing and the colouring muſt be extravagant to ſtrike—for which reaſon they overcharged their attitudes, blackened their ſhadows, reddened their carnations, and whitened

their lights; and all this with the greateſt propriety. But if you apply this practice to cloſet or portrait painting, what is an excellence in them, becomes a defect in you. This picture which you have copied with ſo much ſucceſs, I dare ſay has an admirable effect where it hangs; but near the eye, or in a ſtrong light, it is hard and over-done. On the other hand, if your portrait was to be hung at a great diſtance, or in an obſcure place, the delicate touches I now admire would eſcape the ſight. The ſtyle proper for the church is improper for the cloſet, and the contrary. The great painters were in the right then, in painting *beyond nature*; but let us not imagine that ſuch figures and characters are therefore the moſt beautiful. No painter can invent a figure ſurpaſſing the *fineſt* of nature: for character and form, nature is the *juſt* and *only* ſtandard. He ſhews his genius more by properly aſſociating natural objects, and expreſſing natural characters, than by exaggerating them, or by inventing new ones.

LETTER XX.

"EVERY one ſeems to be ſatisfied that warm coloring is eſſential to a good picture: but what *is* warm coloring is not determined. Some have joined the idea of warmth to yellow, others to red, others to the compound of both, the orange—they alſo differ in the degrees of each. A warm picture to ſome, is cold to others; and *vice verſa*. LAMBERT's idea of warmth was, to make his pictures appear as if they

they were behind a yellow glaſs. VANBLOOM's have a red glaſs before them. BOTH's an orange color. Each has its admirers, who condemn the reſt.

" Who ſhall decide, when doctors diſagree ?"

" Nature. All theſe hues are right as *particulars*, but wrong as *univerſals*.

" Let us examine the different appearances of light from the dawn to noon. The firſt break of day is a cold light in the Eaſt—this, by degrees is tinged with purple, which grows redder and redder until the purple is loſt in orange, the orange in yellow, and before the ſun is two degrees high, the yellow is changed to white. Invert the order of theſe, and it is the coming on of the evening. All theſe hues then exiſt in nature, and one is juſt as right as the other.

" It is neceſſary to diſtinguiſh between the painter's *warmth*, and the ſenſation. A picture, that has moſt warmth of coloring, repreſents that time of the day when we feel leaſt. A true repreſentation of noon muſt have no tinge of yellow or red in the ſky; and yet from its being noon, one might be led to imagine it muſt be *warm*. It is the critic, and not the artiſt, which confounds the meaning of theſe terms. In like manner, ſummer and winter, in reſpect to light, are juſt the ſame: the ſun riſes and ſets as gorgeouſly in December, if the weather be clear, as in June. I remember ſeeing two pictures of Cuyp, companions—one, a cattle-piece in ſummer; the other, winter with figures ſkaiting. The ſky in both was equally *warm*, for which the painter was much cenſured by an auction-

auction-connoiſſeur, who declared that it was impoſſible the ſky could be *warm* in winter.

" I believe it is a common miſtake to apply the red and purple tints to the morning, and the orange and yellow to the evening. We hear pictures of Claude called mornings and evenings, which may be either. It is really odd enough, that there ſhould not be a ſingle circumſtance to diſtinguiſh the morning from the evening; unleſs it be in a view of a particular place; in this caſe the reverſion of the light ſhews the difference. In a picture, there is no diſtinction between going to work, or milking, or returning from it—men ride, drive cattle, are fiſhing, &c. as well early as late.

" Theſe conſiderations ſhould ſoften the peremptory ſtyle of ſome judges, and extend their taſte, which at preſent ſeems much confined. We have ſeen that there are more natural hues than one or two. I will allow them them to ſay, that a picture is too warm, too cold, too red, too yellow to pleaſe them, but let them not deny that theſe hues are all in nature, and that, well managed, they are all pictureſque."

Remarks, which will probably prove ſolutions to the difficulties ſtarted in this letter, will occur in the courſe of the LECTURES, upon which we muſt not treſpaſs here; but ſhall obſerve as a hint to our young friends, that the moiſtneſs of the morning, and dryneſs of the evening, make a conſiderable difference to a nice eye, as does the riſing of vapors, clouds, &c. though it muſt be confeſſed not every practitioner has ſkill to expreſs it.

Come, gentle SPRING, etherial mildneſs come,
And from the boſom of yon dropping cloud
While muſic wakes around, VEIL'D IN A SHOWER
OF SHADOWING ROSES, on our plains deſcend.

Thus ſings the gentle THOMPSON, whoſe Poems on the SEASONS are univerſally admired, but not beyond their merit.

Painting and Poetry have many principles in common, but very few modes of expreſſion. The poet raiſes ideas in ſucceſſion, and prolongs, or diverſifies his reflections according to his ſubject: the painter preſents at once to a ſpectator the conceptions of his imagination, and being unable to elucidate them by ſubſequent remarks, muſt ſelect and adjuſt circumſtances, and images, which are in themſelves ſufficiently obvious and probable. But after all his care in ſelection, or conduct in arrangement, it requires a conſiderable ſhare of good-nature in a ſpectator to receive a compoſition in the ſenſe intended by an Artiſt.

This remark is peculiarly applicable to ſubjects drawn from the ſcience of emblems, ſince the characteriſtic ſymbols of many are too peculiar to be generally known, and of others too numerous to be inſerted: when they are numerous, a judicious choice will ſelect thoſe which are moſt expreſſive, and with which the ſpectator may be preſumed beſt acquainted.

In the preſent ſubject we have choſen one of thoſe familiar emblems, which have been ſo often repeated, they hardly admit of novelty; but which by that very repetition are ſo much the leſs liable to be miſunderſtood.

SPRING,

SPRING,

Is repreſented by a lively female figure, holding in her hand a roſe-bud; her head decorated with a garland; and her veil embroidered with flowers: ſhe is attended by a boy HYMEN with his torch.

This lovely ſeaſon is uſually conſidered as the parent of flowers, the moſt fragrant and beautiful appearing in SPRING; (productions more valuable as being more neceſſary, are not ripened to maturity, but only advanced) we have therefore adopted them as ſignificative of this ſeaſon, but not confined to this idea only, in the agitation of the veil, and of the clouds, effects of wind are repreſented; as is the advance of the year, by a front view of the figure. The HYMEN needs no explanation, and eſpecially by thoſe who have read THOMPSON, its application will be underſtood at once.

Our readers will perceive by the advance of the Lectures, that moſt of the heads already given will ſoon be particularly noticed. Several elegant ſubjects are very forward; and we flatter ourſelves will add to that ſatisfaction the Public has been pleaſed to teſtify with reſpect to this work.

Spring.

London, Publish'd July 1, 1784, by C. Taylor N.º 10 near Castle Street, Holborn.

MISCELLANIES.

To the EDITOR of the ARTIST's REPOSITORY.

SIR,

"I CONGRATULATED myself and the Public on the appearance of your Work; that at length a Performance was offered, whose plan, so far as I could discover, was intended to unite entertainment and instruction. Long has it been desired by all who value the excellence of good manners, and possess a taste for the fine Arts, that an happy union might take place between them. I will not flatter you, Sir, or even praise you, further than to say, that I think you judiciously avoid that dryness which is too often the characteristic of mere books of instruction; and by rendering your precepts pleasing, I doubt not but you meet with public approbation.

"Some of the following thoughts have laid by me now several years, being originally intended for another purpose; but wishing to contribute my mite to your assistance, I have transcribed, and inserted them in this letter.

"I have often wondered what satisfaction could arise from those very reprehensible performances which are selected by some gentlemen as ornaments to their apartments, or decorations to their cabinets; especially when their possessors are not ignorant how strenuously they have been condemned by the wise and the good in

all ages, and how extremely pernicious is their tendency. I have often wondered too at that overflow of immodeſt productions which conſtantly pollute the public paſſages of your extenſive metropolis; how do they find purchaſers? or how do they procure artiſts to execute them? Reputable artiſts, methinks, ſhould be above the proſtitution of their talents on ſuch libidinous performances; and every decent perſon ſhould conſider it as his duty to diſcourage as much as poſſible this flagrant evil, this groſs diſhonour to his country, its morals, and its GOD.

"It is not eaſy to determine the extent of that evil influence which attends theſe ſubjects. The riſing generation, as appearing moſt obviouſly expoſed, excite our eſpecial pity and attention: not that maturer years are exempt from the contagion; how many of ripe underſtandings, of reſpectable abilities and ſituations in life, have reaſon to regret the immoral abuſe of the PENCIL, as well as of the PRESS! But unpractiſed youth ſeems more openly expoſed to this miſchief, more eaſily captivated by this debauchery; and thus ſpreads the diſeaſe: From debauched youth, we expect debilitated manhood; from debilitated manhood, the moſt pungent ſorrows to himſelf, and to his intimate connections; the ſame bitter conſequences enlarge in his family and his friends (if friends he has), and point him out too juſtly as an injury and diſhonour to his country. For not only thoſe perſons more immediately around him ſuffer by his behaviour, but his example and expreſſions may taint by accident, and the plague may rage further than our imagination can trace it.

"You,

" You, Sir, who (I presume) reside in the metropolis, and appear to be a person of observation, must needs have been witness to too many instances of the truth of the foregoing remarks. I need not inform you on the subject; but if by turning your thoughts, or those of your correspondents, to this matter, a plan might be devised which could prevent or remedy this evil, it would be a national benefit.

" I wish I could induce artists to counteract this opprobrium on their art. I sincerely wish they were not content with neutrality, but would engage their studies in the improvement of the mind, and the cultivation of general virtue; then would both arts and artists be highly honourable, and blessings to society. Surely there can be no deficiency of subjects most amiable, most lovely: are all the sources of excellent morals exhausted? no striking incident remaining for the pencil to employ in the cause of integrity? to admonish vice? to encourage virtue?

" I think I may venture to say, that subjects not unbecoming should yet always present an improveable moral; and that when they do not, they may justly be considered as beneath that excellence of which they are capable. While the professors of the polite arts are exerting themselves to attain perfection in their various departments, methinks they might laudably add purity of morals to purity of design; instructive lessons would ennoble a great composition; and a learned pencil be entitled to superior applause, if it taught good-manners to the mind, while it entertained the eye with delight.

"But perhaps your thoughts ſuggeſt in anſwer to theſe remarks, that the public encourage productions of one kind, while thoſe of the other do not maintain their profeſſors. I know this is often ſaid; I doubt its truth, but from my ſituation am not able to prove its falſity. If it is true, I very greatly pity the propenſity and genius which leads to the arts; I ceaſe to wonder they have yet attained no nearer to perfection; indeed, I ceaſe to deſire they ſhould attain perfection; but, above all, I condemn that depravity of manners and of taſte, which has not ſufficient morals remaining to encourage virtue in the moſt liberal of all ſciences!

"If this fact is true, I adviſe parents to conſider well ere they expoſe their children to the conſequences of the profeſſion; and youth I adviſe to be wary how they engage in it. But my hopes are, that it is not true; and that you, Sir, may be acquainted with many inſtances beſides yourſelf, whoſe reſpectability of manners is no injury to their fortune, reputation, or ſkill; but who unite to the attainments which do honour to the Artiſt, thoſe ſuperior endowments which we eſteem in the Gentleman and the Chriſtian.

"Not to treſpaſs on your patience, or your work, I ſhould here cloſe my letter; but firſt think it proper to acquaint you, that my reſidence is at a diſtance from London, to which I ſeldom reſort, but when called by buſineſs. If my remarks therefore are not applicable, you will pleaſe to correct them; and by that correction you will oblige,

SIR,

S. W. Your admirer,

Hampſhire. CLERICUS."

Sir JAMES THORNHILL.

Historical Painter.

THAT there is too much truth in the remarks of our correſpondent, is continually felt by the Editor; who, as an Artiſt, a Man, and a Parent, may be ſuppoſed no idle or inattentive beholder.

It is not at preſent a *general* cuſtom to ſelect offenſive ſubjects for ornament. Their encouragers are chiefly *eminent* in iniquity, beyond remonſtrance.

It is certain, there are not a few artiſts of reputation who enjoy the fruit of their labours, in the ſerenity of a virtuous mind, not leſs admired for their manners and decorum, than for their abilities: while there is not one inſtance (which occurs to thought at preſent) of proſtituted abilities living or dying worth a groat; on the contrary, ſome are not truſted, even at an auction, without an ample depoſit.

A plan to correct the evil would indeed be a national benefit: and if any of our correſpondents think fit to propoſe one, our Work will be honoured by the communication.

Having lately had occaſion to advert to ſome particulars relating to the Pictures in GREENWICH HOSPITAL, *it may be agreeable to our Readers if we introduce memoirs of their Author, whoſe portrait we have engraved.*

SIR JAMES THORNHILL,

WAS ſon of a gentleman of an ancient family and eſtate in Dorſetſhire; was born in the year 1676. His father's ill conduct having reduced him to ſell his eſtate, the ſon was under the neceſſity of ſeeking for a

a profeſſion

a profeſſion that might ſupport him. Young THORNHILL came to London, where his uncle SYDENHAM, the famous phyſician, ſupplied him with the neceſſary aſſiſtances for ſtudying under a middling painter, whoſe limited talents being of little uſe to his diſciple, he rather truſted to his own judgment and application. By the ſtrength of genius and taſte, which ſupplied the place of a maſter, he made a moſt ſurpriſing progreſs in the enchanting art of painting, and his merit ſoon raiſed his reputation.

Queen ANNE appointed him to paint in the dome of St. Paul's the hiſtory of that ſaint, which he executed in a grand and beautiful manner, on eight pannels, in two colours relieved with gold. Her majeſty alſo nominated him her firſt hiſtory painter.

He afterwards executed ſeveral public works; particularly, at Hampton-Court he painted an apartment, where the Queen and Prince George of Denmark are repreſented allegorically; and in another piece painted on the wall, he treated the ſame ſubject in a different manner. The other parts of the paintings there are done by ANTONIO VERRIO, a Neapolitan. Theſe great works having eſtabliſhed his reputation, procured him much employment among people of quality and fortune.

His maſter-piece is the refectory and ſaloon of the ſailors' hoſpital at Greenwich. The paſſage to this refectory is through a veſtibule, where Sir JAMES has repreſented (in two colours) in the cupola, the winds; and on the walls, boys, who ſuſtain pannels to receive the names of benefactors. From thence you aſcend into the refectory, which is a fine and very lofty gallery; in

the centre of which King WILLIAM and Queen MARY are allegorically repreſented, ſitting, and attended by the Virtues, and Love, who ſupports the ſceptre. The monarch appears giving peace to Europe; the twelve ſigns of the zodiac ſurround, forming the great oval. Above are the four ſeaſons, and Apollo in his car, making his tour through the zodiac. In the angles are the four elements. Coloſſal figures ſupport the baluſtrade; where are painted portraits of thoſe able mathematicians, who perfected the art of navigation; ſuch as Ticho Brahé, Copernicus, and Newton. The ceiling is all by his own hand, but he employed a Polander to aſſiſt him in painting the walls, which are adorned with virtues ſuitable to the intention of the fabric; ſuch as Liberality, Hoſpitality, Charity, &c.

The ſaloon is not ſo beautiful as the ceiling of the refectory, not being painted by himſelf, though after his deſigns; you aſcend to it by ſeveral ſteps. The ceiling of the ſaloon repreſents Queen ANNE and Prince GEORGE of Denmark, ſurrounded by heroic virtues; Neptune and his train bringing marine preſents, and the four quarters of the world preſenting their homages. On the wall facing the entry is painted King GEORGE I. ſitting, with his family, ſurrounded by many allegorical figures. On the left hand is the landing of WILLIAM Prince of Orange, afterwards King of England; on the right, that of GEORGE I. at Greenwich.

Theſe great works would have been more eſteemed, had they all been by Sir JAMES THORNHILL'S own hand. They are entirely from his deſigns; but one cannot help, in looking at them, criticiſing their incorrectneſs; for which Sir JAMES is not altogether anſwerable. Their chief fault, as compoſitions, is redundance

of

of figures, and multiplicity of objects: this is the more blameable, as allegory has always somewhat of obscurity. Nevertheless, these compositions evince much genius in their author, and judgment and knowledge in treating allegory.

As Sir JAMES had acquired a considerable fortune, he laid out part of it in buying back the estates his father had sold, and in rebuilding a beautiful house, where he used to reside in summer-time. He was knighted by King GEORGE II. but had the honour to be turned out from his public employment, in company with the great Sir CHRISTOPHER WREN, to make room for persons of far inferior abilities, to the reproach of those who procured their discharge. After which, to amuse himself, he continued painting easel pictures. The ill treatment he met with, was thought to have impaired his health; at last, after a year's sickness, he died in 1732, at the age of 56, in the same place where he was born. By his marriage, he left a son, and a daughter (Mrs. Hogarth).

This painter was well made, and of an agreeable humour. He was several years Member of Parliament; and was also chosen Fellow of the Royal Society of London, which admits eminent artists into its body, as well as men of learning. He designed very much from practice, with great facility of pencil. His genius, so well adapted to history and allegory, was not less happy in portrait, landscape, and architecture; he even practised the last science as a man of business, having built several houses. He had a fine collection of designs of great masters, which he had collected with diligence, and which did honour to his taste.

MISCELLANIES.

EVERY endeavour to contribute to the augmentation of general knowledge is laudable, whether attempted by imparting freſh ideas to the common ſtock, or by diffuſing thoſe already known; rendering them more agreeable by decoration, or popular by ſimplicity. The author of

"AN ESSAY ON LANDSCAPE-PAINTING, &c."

wiſhes to be conſidered in the former claſs, aſſerting that his remarks are genuine, and not "ſwelled by pouring the contents of one veſſel into another."

It is with regret we diſſent from an author at the very beginning of his work; but, as artiſts, we cannot but wiſh this gentleman had re-conſidered his expreſſions, before he ventured to inſert the following paragraphs:

"Many painters have adopted a peculiar manner, which they have managed with ſuch ſkill, firmneſs of pencil, and eaſe, that, *though it does not much reſemble nature*, yet their pictures are juſtly deemed excellent, and are highly valued by thoſe who, from their knowledge in the art, are pleaſed with the apparent ſkill of the maſter. Others have a habit of finiſhing ſo highly, that, though the forms of every thing repreſented may be ſtrictly natural, yet the neatneſs and delicacy of the artiſt's manner may have carried him far beyond the truth. The moſt remote and evaneſcent parts may be touched with a degree of accuracy, *not at all reſembling the appearance of thoſe objects in nature*; whilſt the grada-

tions and perſpective are ſufficiently retained by the diminution only of the parts from the firſt grounds."

Whatever may be the reputation of any maſter whoſe performances are characterized by the above deſcription, we ſhall not heſitate to pronounce it a falſe or a depraved taſte, which can commend "want of reſemblance to the appearances of objects in nature," ſince thoſe appearances are both the baſis and ſummit of art.

After ſome good remarks on the nature and compoſition of landſcape, we are preſented with a review of ſeveral eminent old maſters in that branch: theſe we paſs, to attend to his opinion of our countrymen and cotemporaries, which is in general very juſt.

"The Engliſh painter will owe no ſmall ſhare of gratitude to the ingenious Mr. BROWNE, who has enriched this country with ſo many beautiful and pictureſque ſcenes. He has certainly juſtified and fulfilled his boaſt, in which he declared, that it was his ſole aim in his improvements to form ſcenes for the poet and the painter. He has undoubtedly ſucceeded. Nature comes from his hands poliſhed and ornamented, but with no marks of violence in the reformation. I cannot avoid, upon a ſubject like the preſent, in which the forming an Engliſh ſchool has been recommended, doing honour to the merits of another ingenious man, who, in an art ſo nearly allied to the one we treat of, has eſtabliſhed, as it were, at one effort, a ſchool for poſterity, a manner peculiarly to be adopted by his countrymen in future, both for the rightful and almoſt excluſive title they will have to the inheritance of it, as deſcending from a native of their own country, and for its excellent and original me-

rit. This is a juſt tribute to the talents of Mr. Woollet.

" In the following liſt are included the moſt eminent landſcape-painters of this country :

FIRST CLASS.

Lambert	Barrett
Wilson	Marlow
Gainsborough	Wright, of Derby.

SECOND CLASS.

Wooton	Wheatly
Tull	Dean
Smith, of Chicheſter.	Devis
Cozens	

" Lambert is undoubtedly a manneriſt, but his manner is pleaſing; his tone of colour is always the ſame, but it is very harmonious ; he never offends us with the gaudy glare and rawneſs of many modern paintings ; the maſter-tint is finely kept up, the effect is clear and ſober, and the taſte of deſign very happy. Though he imitated Pouſſin, yet he choſe his ſcenes frequently from his own country, and often from real views.

" Wilson has eſtabliſhed a name of higher importance ; he is a painter of great ſcience ; the fineſt effects of nature are familiar to him. No one ever underſtood the aërial perſpective better than he, not even Claude ; in this reſpect his merit is unrivalled. His ſcenes are rich and grand ; the parts extremely ſimple, which contribute greatly to their effect ; his foregrounds, however, generally want force, and his colouring is often too mealy and indeterminate.

" Barrett was born in Ireland ; was led to paint

by the natural bent and force of genius, which has indeed been his only inſtructor: he is likewiſe a great maſter of effect; he has ſome excellencies peculiar to himſelf; his pencil is rapid; his touch firm.

"MARLOW is a painter of acknowledged merit and high repute; he is perhaps not quite ſo happy in his trees as might be wiſhed; but where the ſcene is on the ſea coaſt, or repreſents any extenſive view, he is very ſucceſsful. His colouring is more natural, and his pictures are better finiſhed than thoſe of the artiſt juſt named.

"In conſidering GAINSBOROUGH's character as a painter, I feel ſtrong inducements to give him the preference to all his precedeſſors or cotemporaries in this country. His firſt manner was very different from that he has now adopted. At his outſet in life he appears to have ſtudied and preferred the Flemiſh ſtyle, and particularly to have imitated Wynants in the breaking of his grounds and choice of his ſubjects; in theſe pictures, however, he gives a faithful repreſentation of Engliſh nature. His churches, cottages, figures, hamlets, are all Engliſh, and are painted with ſtrict attention to truth. Upon maturer ſtudy and riper judgment, he ſeems to have aimed at ſomething more elevated; he began to neglect the minuter characters of nature, and to depend more upon the *chiaro oſcuro*, and upon the beauty of his figures: yet he ſtill continued to paint in the Flemiſh ſtyle, but it was in the broader manner, more reſembling Artois. Although in this latter manner he gives us little of the detail of nature in its more delicate graces, yet his works have increaſed inconceivably in their merit and value, and the change has been a moſt ſucceſsful one.

one. Nothing can be more charming, forcible, and harmonious, than his colouring now is; his penciling is broad and maſterly, the light and ſhade wonderfully well managed, and the effect of his pictures not to be equalled by any maſter, ancient or modern. His figures are admirable, and, being beautifully adapted to landſcape, afford a ſtrong proof how much this propriety aſſiſts the good effect of the whole.

"WRIGHT, of Derby, is an artiſt of very ſingular genius; he is fond of exhibiting grand effects of fire, ſun, or moon-light; all which ſubjects he executes with great force, ſpirit and effect. His touch is extremely delicate, and his pictures ſhew great patience in the finiſhing, and are remarkably tranſparent, the penciling being viſible throughout. His repreſentations of the eruptions of Veſuvius are the moſt ſublime and celebrated of his works.

"Before I conclude this chapter, ſome mention ſhould be made of a name ſo eminent in landſcape as DE LOUTHERBOURGH, who reſides at preſent in London. Were we to judge from the great prices his pictures bear, we ſhould rank him on a level with Gainſborough, or Wilſon; but I can by no means conſent to this. He has a moſt bewitching pencil, and lays on his colours in a manner uncommonly ſweet; his ſkies are clear and beautiful, and his touch exquiſite: but if his merits are great, his defects are no leſs obvious. His pictures are viſionary, without a trait of nature, and are painted with all that French pompoſity ſo unlike the truth of the Flemiſh, or the chaſte elegance of the Italian manner. His cattle, trees, and every object, labour under the ſame charge

charge of affectation and extravagance. In his talents for ſtage decorations he is, however, unrivalled. And the two pictures of the review at Warley, painted for the King, ſhew that when he is faſtened to his objects, when he is to copy from nature, and not compoſe from his own ideas, he deſerves every praiſe that can be beſtowed upon him."

Without the leaſt deſign of depreciating Mr. Gainſborough's merit, we cannot entirely acquieſce in his character as drawn above: that we have ſeen capital landſcapes from his pencil we acknowledge with pleaſure; but not a few appear to us to be ſpoiled by a certain frippery taſte, a kind of embroidery, which is very diſtant from genuine nature: we admire his abilities, but not always his application of them.

The merit of WRIGHT cannot be too highly applauded.

This work may be of conſiderable ſervice: the concluding chapter contains many good hints, and the following diſtinction ſhould be well underſtood by all who attempt to criticize works of art.

"The unſkilful and ignorant perpetually confound two things extremely diſtinct in their nature, the terms *ſlight* and *unfiniſhed*: there is as much difference between a ſlight and an unfiniſhed work, as between a plain primed cloth, and a fine picture. A ſlight picture is finiſhed, though not highly: the parts are all equally made out, and the keeping as perfect as in the moſt elaborate piece. In an unfiniſhed picture, there is no keeping; the parts are in different degrees of forwardneſs towards ſome ſtandard of excellence, which is only partially

Genius.

London, Publish'd Sep.r 1.1784 by C. Taylor N.o 10, near Castle Street Holborn.

partially attained. To ſhew this more clearly, take a ſlight picture, and beſtow more labour upon the foreground, finiſh it more highly, and the reſt will immediately become unfiniſhed, and will require the ſame additional heightening."

EXPLANATION of the Figure of GENIUS.

THIS quality, by which we ſoar into remote worlds, is here expreſſed by a youth of vigorous aſpect, ſupported in his excurſion by a Pegaſus; on his head a bright and lively flame. He is repreſented as looking after diſtant objects; and while exalted above the ſight, and beyond the reach of others, ſeems intent on yet more elevated diſcoveries.

The PEGASUS, or winged horſe, has conſtantly been employed both by poets and painters, to expreſs that towering imagination which is indiſpenſable in profeſſors of thoſe arts: he always accompanies Apollo and the Muſes on Mount Parnaſſus. The property of flame is to aſcend; for which, but more eſpecially for its purity, it is conſidered as a ſymbol of elevated mental abilities; and ſometimes as a token of divine favour and protection; it is thus introduced by Virgil, and by other poets.

It is needleſs to deſcant on the extent and eccentricity of the flights of Genius: not only are all ſubjects in this lower world ſubject to its inſpection, but its ranges extend

"Beyond this viſible diurnal ſphere."

EXPLA-

EXPLANATION of the Figure of COLOURING.

WE preſented, in a former Number, the figure of PAINTING; and now we beg leave to introduce one of its principal branches.

COLOURING is repreſented by a figure attentively inſpecting a rainbow, with deſign to imitate its tints on a picture ſhe ſupports: the utenſils of this ſtudy, the pencils, pallette, colours, &c. are lying by her on the ground.

Among all the productions or effects of nature, none is ſo brilliant and ſtriking as the RAINBOW; which exhibits not only the moſt lively colours, but their moſt harmonious diſpoſition and effect; without offending the eye by glare, it is ſufficiently diſtinct; and without confuſion, it is intimately blended, and ſoftened: at the ſame time that its ſimple and noble arch impreſſes the ſpectator with a forcible idea of *greatneſs*. The PEACOCK exhibits, in the decoration of many of his feathers, that vivacity and ſplendour of colours which may juſtly intitle him to a place in this repreſentation.

In the emblem of COLOURING placed in the ceiling of the council-room of the Royal Academy, painted by ANGELICA KAUFFMAN, ſhe has repreſented the figure as dipping her pencil in the rainbow: but when we conſider that the rainbow is merely an illuſion of ſight, and no real object, this idea ſeems rather hyperbolical; not to inſiſt that, from the inevitable ambiguity of theſe kind of ſubjects, the figure may be thought as well to be imparting colour to the rainbow, as borrowing from it.

Colouring.

London, Publish'd Aug.t 1, 1784, by C. Taylor N.o 10, near Castle Street, Holborn.

MISCELLANIES.

IF there was no other pleaſure connected with competent knowledge and judgment in the arts, than that amuſement which reſults from inſpecting their capital productions, they would neverthelcſs be objects of general attention; but the eſteem in which they are held by the politer part of mankind in civilized nations, forms an additional motive for acquiring that acquaintance with them which is uſually conſidered as one ſign of the education which diſtinguiſhes a Gentleman. Dr. MOORE, in his

"VIEW OF SOCIETY, &c. in ITALY, 1781,"

having paid conſiderable attention to ſubjects connected with the arts, we preſume our readers will receive with pleaſure ſome extracts from his work: we ſhall preſent the following.

"Very early in life, I reſided above a year at Paris, and happened one day to accompany five or ſix of our countrymen, to view the pictures in the Palais Royal. A gentleman who affected an enthuſiaſtic paſſion for the fine arts, particularly that of painting, and who had the greateſt deſire to be thought a connoiſſeur, was of the party. He had read the lives of the painters, and had the "Voyage Pittoreſque de Paris" by heart. From the moment we entered the rooms he began to diſplay all the refinements of his taſte: he inſtructed us what to admire, and drew us away with every ſign of diſguſt

when we ſtopped a moment at an uncelebrated picture. We were afraid of appearing pleaſed with any thing we ſaw, till he informed us whether or not it was worth looking at. He ſhook his head at ſome, toſſed up his noſe at others, commended a few, and pronounced ſentence on every piece, as he paſſed along, with the moſt impoſing tone of ſagacity.—"Bad, that Caravaggio is too bad indeed, devoid of all grace;—but here is a Caracci that make amends: how charming the grief of that Magdalen! The Virgin, you'll obſerve, gentlemen, is only fainting, but the Chriſt is quite dead. Look at the arm; did you ever ſee any thing ſo dead? Aye, here's a Madona, which they tell you is an original, by Guido; but any body may ſee that it is only a tolerable copy.—Pray, gentlemen, obſerve this St. Sebaſtian, how delightfully he expires: don't you all feel the arrow in your hearts? I'm ſure I feel it in mine. Do let us move on: I ſhould die with agony if I looked any longer."

"We came at length to the St. John, by Raphael; and here this man of taſte ſtopped ſhort in an ecſtacy of admiration.—One of the company had already paſſed it without minding it, and was looking at another picture; on which the connoiſſeur bawled out—"Good God, Sir! what are you about?" The honeſt gentleman ſtarted, and ſtared around him to know what crime he had committed.

"Have you eyes in your head, Sir?" continued the connoiſſeur: "Don't you know St. John when you ſee him?"

"St. John!" replied the other in amazement.—"Aye, Sir, St. John the Baptiſt, *in propria perſona*."

"I don't

"I don't know what you mean, Sir," ſaid the gentleman peeviſhly.

"Don't you?" rejoined the connoiſſeur; "then I'll endeavour to explain myſelf. I mean St. John in the wilderneſs, by the divine Raffaelle Sanzio da Urbino, and there he ſtands by your ſide.—Pray, my dear Sir, will you be ſo obliging as to beſtow a little of your attention on that foot? Does it not ſtart from the wall? Is it not perfectly out of the frame? Did you ever ſee ſuch coloring? They talk of Titian; can Titian's coloring excel that? What truth, what nature in the head! To the eloquence of the antique, here is joined the ſimplicity of nature."

"We ſtood liſtening in ſilent admiration, and began to imagine we perceived all the perfections he enumerated; when a perſon in the Duke of Orleans' ſervice came and informed us, that the original, which he preſumed was the picture we wiſhed to ſee, was in another room; the Duke having allowed a painter to copy it. *That* which we had been looking at was a very wretched daubing, done from the original by ſome obſcure painter, and had been thrown, with other rubbiſh, into a corner; where the Swiſs had accidentally diſcovered it, and had hung it up merely by way of covering the vacant ſpace on the wall till the other ſhould be replaced.

"How the connoiſſeur looked on this trying occaſion, I cannot ſay. It would have been barbarous to have turned an eye upon him.—I ſtepped into the next room, fully determined to be cautious in deciding on the merit of painting; perceiving that it

was not ſafe in this ſcience, to ſpeak even from the book.

" Thoſe who have a real pleaſure in contemplating the remains of antique, and the nobleſt ſpecimens of modern architecture, who are ſtruck with the inimitable delicacy and expreſſion of Greek ſculpture, and wiſh to compare it with the moſt ſucceſsful efforts of the moderns, and who have an unwearied admiration of the charms of painting, may, provided they have not more important avocations elſewhere, employ a full year with ſatisfaction in Rome.

What is called a regular courſe with an antiquarian generally takes up about ſix weeks; employing three hours a day: you may, in that time, viſit all the churches, palaces, villas, and ruins, worth ſeeing, in or near Rome. But after having made this courſe, however diſtinctly every thing may have been explained by the antiquarian, if you do not viſit the moſt intereſting again and again, and reflect on them at more leiſure, your labour will be of little uſe; for the objects are ſo various, and thoſe you ſee on one day ſo apt to be effaced by, or confounded with, thoſe you behold on another, that you muſt carry away a very faint and and indiſtinct recollection of any. Many travellers have experienced the truth of this obſervation.

" One young Engliſh gentleman, who happens not to be violently ſmitten with the charms of Virtú, and ſcorns to affect what he does not feel, thought that three or four hours a day, for a month or ſix weeks together, was rather too much time to beſtow on a purſuit in which he felt no pleaſure, and ſaw very

very little utility. The only advantage which, in his opinion, the greater part of us reaped from our ſix weeks tour, was that we *could ſay*, we had ſeen a great many fine things which he had not ſeen. This was a ſuperiority which he could not brook, and which he reſolved we ſhould not long enjoy. Being fully convinced that the buſineſs might be, with a little exertion, diſpatched in a very ſhort ſpace of time, he prevailed on a proper perſon to attend him; ordered a poſt-chaiſe and four horſes to be ready early in the morning, and driving through churches, palaces, villas, and ruins, with all poſſible expedition, he fairly ſaw, in two days, all that we had beheld during our crawling courſe of ſix weeks. I found afterwards, by the liſt he kept of what he had ſeen, that we had not the advantage of him in a ſingle picture, or the moſt mutilated remnant of a ſtatue.

"I do not propoſe this young gentleman's plan as the very beſt poſſible; but of this I am certain, that he can give as ſatisfactory an account of the curioſities of Rome, as ſome people of my acquaintance who viewed them with *equal* ſenſibility, and at a great deal more leiſure.

"Thoſe travellers, who cannot remain a conſiderable time at Rome, would do well to get a judicious liſt of the moſt intereſting objects in architecture, ſculpture, and painting, that are to be ſeen here: they ought to viſit theſe frequently, and theſe only, by which means they will acquire a ſtrong and diſtinct impreſſion of what they ſee; inſtead of that tranſient and confuſed idea which a vaſt number of things, viewed ſuperficially, and in a hurry,

leave

leave in the mind. After they have examined, with due attention, the moſt magnificent and beſt preſerved remains of ancient architecture, very few have ſatisfaction in viewing a parcel of old bricks, which they are told formed the foundation of the baths of ſome of the Emperors. And there are not many who would regret their not having ſeen great numbers of ſtatues and pictures of inferior merit, when they had beheld all that are univerſally eſteemed the beſt. Would it not be highly judicious, therefore, in the greateſt number of travellers, without abridging the uſual time of the courſe, to make it much leſs comprehenſive?——

" Among the antiques of the Pinciana is a Centaur, with a Cupid on his back. The latter has the ceſtus of Venus, and the ivy crown of Bacchus, in alluſion to beauty and wine: he beats the Centaur with his fiſt, and ſeems to kick with violence to drive him along. The Centaur throws backs his head and eyes with a look of remorſe, as if he were unwilling, though forced to proceed. The execution of this group is admired by thoſe who look upon it merely as a *jeu d'eſprit*; but it acquires additional merit, when conſidered as allegorical of men who are hurried on by the violence of their paſſions, and lament their own weakneſs, while they find themſelves unable to reſiſt.

" There is another figure which claims attention, more on account of the allegory than the ſculpture. This is a ſmall ſtatue of Venus Cloacina, trampling on an impregnated uterus, and tearing the wings of Cupid. The allegory indicates,

cates, that proſtitution is equally deſtructive of generation and love.

" In this villa there are alſo ſome highly eſteemed pieces by Bernini. Æneas carrying his father; David ſlinging the ſtone at Goliath; and Apollo purſuing Daphne: This laſt is generally reckoned Bernini's maſter-piece: for my part, I have ſo bad a taſte as to prefer the ſecond. The figure of David is nervous, with great anatomical juſtneſs, and a ſtrong expreſſion of keenneſs and exertion to hit his mark, and kill his enemy; but the countenance of David wants dignity. An antique artiſt, perhaps, could not have given more ardor, but he would have given more nobleneſs to the features of David. Some may ſay, that as he was but a ſhepherd, it was proper he ſhould have the look of a clown; but it ought to be remembered, that David was a very extraordinary man; and if the artiſt who formed the Belvedere Apollo, or if Agaſias the Epheſian had treated the ſame ſubject, I imagine they would have rendered their work more intereſting, by blending the noble air of a hero with the ſimple appearance of a ſhepherd. The figures of Apollo and Daphne err in a different manner. The face and figure of Apollo are deficient in ſimplicity; the noble ſimplicity of the beſt antique ſtatues: he runs with affected graces, and his aſtoniſhment at the begining transformation of his miſtreſs is not, in my opinion, naturally expreſſed, but ſeems rather the exaggerated aſtoniſhment of an actor. The form and ſhape of Daphne are delicately executed; but in her face, beauty is, in ſome degree, ſacrificed to the expreſſion of terror; her features are too much

diſtorted by fear. An antique artiſt would have made her leſs afraid, that ſhe might have been more beautiful. In expreſſing terror, pain, and other impreſſions, there is a point where the beauty of the fineſt countenance ends, and deformity begins. I am indebted to Mr. Locke for this obſervation. In ſome converſations I had with him at Cologny, on the ſubject of ſculpture, that gentleman remarked, that it was in the ſkilful and temperate exertion of her powers in this nobleſt province of the art, *expreſſion*, that ancient ſculpture ſo much excelled the modern. She knew its limits, and had aſcertained them with preciſion. As far as expreſſion would go hand in hand with grace and beauty, in ſubjects intended to excite ſympathy, ſhe indulged her chiſel; but where agony threatened to induce diſtortion, and obliterate beauty, ſhe wiſely ſet bounds to imitation, remembering that though it may be moral to pity uglineſs in diſtreſs, it is more natural to pity beauty in the ſame ſituation; and that her buſineſs was not to give the ſtrongeſt repreſentation of nature, but the repreſentation which would intereſt us moſt. That ingenious gentleman, I remember, obſerved at the ſame time, that the Greek artiſts have been accuſed of having ſacrificed character too much to technical proportion. He continued to obſerve, that what is uſually called CHARACTER in a face is probably exceſs in ſome of its parts, and particularly of thoſe which are under the influence of the mind, the leading paſſion of which marks ſome feature for its own. A perfectly ſymmetrical face bears no mark of the influence of either the paſſions or the underſtanding, and reminds you of Prometheus's

Prometheus's clay without his fire. On the other hand, the moderns, by ſacrificing too liberally thoſe technical proportions, which, when religiouſly obſerved, produce beauty, to expreſſion, have generally loſt the very point they contended for. They ſeemed to think, that when a paſſion was to be expreſſed, it could not be expreſſed too ſtrongly; and that ſympathy always followed in an exact proportion with the ſtrength of the paſſion, and the force of its expreſſion. But paſſions, in their extreme, inſtead of producing ſympathy, generally excite feelings diametrically oppoſite. A vehement and clamorous demand of pity is received with neglect, and ſometimes with diſguſt; while a patient and ſilent acquieſcence under the preſſure of mental affliction, or ſevere bodily pain, finds every heart in uniſon with its ſufferings, The ancients knew to what extent expreſſion may be carried with good effect. The author of the famous Laocoon, in the Vatican, knew where to ſtop; and if the figure had been alone, it would have been perfect: there is exquiſite anguiſh in the countenance, but it is borne in ſilence, and without diſtortion of features. Puget thought he could go beyond the author of Laocoon: he gave voice to his Milo; he made him roaring with pain, and loſt the ſympathy of the ſpectator. In confirmation of this doctrine, Mr. Lock deſired, that when I ſhould arrive at Rome, I would examine, with attention, the celebrated ſtatue of Niobe, in the Villa de Medici. I have done ſo again and again, and find his remarks moſt ſtrikingly juſt. The author of the Niobe has had the judgment not to exhibit all the diſtreſs which he might have placed

in her countenance. This conſummate artiſt was afraid of diſturbing her features too much, knowing full well, that the point where he was to expect the moſt ſympathy was there, where diſtreſs co-operated with beauty, and where *our pity met our love.* Had he ſought it one ſtep farther, in *expreſſion*, he had loſt it. It is unjuſt, you will ſay, that men ſhould not ſympathiſe with homely women in diſtreſs, in the ſame degree as they do with the beautiful. That is very true; but it is the buſineſs of the ſculptor to apply his art to men as he finds them, not as they ought to be. Beſide, this principle has full force, and is ſtrictly true, only in ſculpture and painting. For, in real life, a woman may engage a man's eſteem and affections by a thouſand fine qualities, and a thouſand endearing ties, though ſhe is entirely deficient in beauty.

" This Villa is alſo enriched by one of the moſt animated ſtatues in the world, and which, in the opinion of many men of taſte, comes neareſt, and in the judgment of ſome, equals the Apollo of the Vatican. I mean the ſtatue of the fighting Gladiator. It is difficult, however, to compare two pieces, whoſe merits are ſo different. The Apollo is full of grace, majeſty, and conſcious ſuperiority; he has ſhot his arrow, and knows its ſucceſs. There is, indeed, a ſtrong expreſſion of indignation, which opens his lips, diſtends his noſtrils, and contracts his brows; but it is the indignation of a ſuperior being, who puniſhes while he ſcorns the efforts of his enemy. The Gladiator, on the contrary, full of fire and youthful courage, oppoſes an enemy that he does not fear; but whom, it is evident, he thinks worthy

thy of his utmoſt exertion; every limb, nerve, and ſinew, is in action: his ardent features indicate the ſtrongeſt deſire, the higheſt expectation, but not a perfect ſecurity of victory. His ſhape is elegant as well as nervous, expreſſive of agility as well as ſtrength, and equally diſtant from the brawny ſtrength of the Farneſian Hercules, and the effeminate ſoftneſs of the Belvedere Antinous. The action is tranſitive, (if the term may be ſo uſed) and preparatory only to another diſpoſition of body and limbs, which are to enable him to ſtrike, and which he cannot do in his preſent poſition; for the moment his right arm croſſed the perpendicular line of his right leg, the whole figure would be out of its centre. His action ſeems a combination of the defenſive and offenſive; defenſive in the *preſent* moment, the left arm being advanced to ſecure the adverſary's blow; and preparing for offence in the next, the left leg already taking its ſpring to advance in order to give the figure a centre, which may enable it to ſtrike, without riſk of falling, if the blow ſhould not take place. The action of the right arm, however, will always remain in ſome degree problematical, the ancient being loſt; by whom the modern arm is reſtored, I never heard.

" Though this fine figure generally goes by the name of the fighting Gladiator, ſome antiquarians cannot allow, that ever it was intended to repreſent a perſon of that profeſſion, but a Victor at the Olympic games; and alledge, that AGASIAS of Epheſus, the ſculptor's name, being inſcribed upon the pedeſtal, ſupports their opinion, becauſe the Greeks never uſed Gladiators. But I fear this argument has little weight; for the Greek ſlaves at Rome put their

name to their work; and the free Greek artiſts, working in Greece, in public works, found difficulty in obtaining the ſame indulgence. Thoſe who wiſh to reſcue this ſtatue from the ignoble condition of a common gladiator, ſay further, that he looks up as if his adverſary were on horſeback, adding, that gladiators never fought on foot againſt horſemen on the Arena. Here again, I am afraid, they are miſtaken. He looks no higher than the eye of an enemy on foot; the head muſt have a much greater degree of elevation to look up to the eye of an horſeman, which is the part of your adverſary on which you always fix.

" Some learned gentlemen, not ſatisfied that this ſtatue ſhould be thrown indiſcriminately among gladiators and victors of the Olympic games, have given it a particular and laſting character; they roundly aſſert, that it is the identical ſtatue, made by order of the Athenian ſtate, in honor of their countryman Chabrias; and that it is preciſely in the attitude which, according to Cornelius Nepos, that hero aſſumed, when he repulſed the army of Ageſilaus. This idea is in the true ſpirit of an antiquarian.

" If, upon turning to that author, you remain unconvinced, and are intereſted in the honor of the ſtatue, I can furniſh you with no preſumptive proof of its original dignity, except, that the character of his face is noble and haughty, unlike that of a ſlave and mercenary Gladiator. And there is no rope around the neck, as the Gladiator moriens has, whom that circumſtance ſufficiently indicates to have been in that unfortunate ſituation."

If we are not miſtaken, Bernini's figure of David, commented on above, has a ſingular expreſſion of earneſtneſs, viz. *biting his under-lip*; which, although its author might have noticed in ſome ſubjects, yet has not generality, any more than dignity, to recommend it; and is the occaſion, though not obſerved, of Dr. Moore's remark. The figure called the fighting Gladiator certainly looks higher than an enemy on foot. The character of Milo is by no means ſo exalted as Laocoon, and therefore may be varied even to its *inferiority*.

At a future opportunity we propoſe to tranſcribe a few obſervations from the ſecond volume of this Gentleman's tour: we here cloſe our ſelection from the firſt, but not without acknowledging the pleaſure it has afforded us.

Politics and the Arts are ſeldom ſo well connected as to flouriſh at the ſame time; but if report ſay true, the illuſtrious Joseph II. is not without favourable deſigns for the latter, though apparently immerſed in the former. In a late viſit to the Net erlands, the Emperor is ſaid to have ſuggeſted the propoſal of forming a Flemiſh Gallery, and to have honoured it with promiſed aſſiſtance. And that to carry this intention into immediate execution, it only remains to determine whether Bruſſels, or Antwerp, in which the moſt capital Works of Rubens are depoſited, ſhould have the preference: this matter, it is probable, will be decided in favour of Antwerp. As the Collection is meant to form an object, to which the name of the Flemiſh School is to be affixed,

affixed, it would indeed be deficient in its title, if the Works of that Great Maſter were not the corner ſtone of the Structure: and as thoſe Works are ſo diſpoſed in the Churches as not to admit of removal, and the aſſembling thoſe of other maſters being more practicable, they muſt be placed near his, to form the collection as powerfully as their combined abilities can effect.

We have therefore thought it might be acceptable to our readers, to be ſomewhat informed concerning this Artiſt.

SIR PETER PAUL RUBENS.

BORN at Cologne, Anno 1577, was the Prince of all the Flemiſh Maſters, and would have rivalled even the moſt celebrated Italians, if his parents, inſtead of placing him under the tuition of Adam Van Noort, and Otho Venius, had bred him up in the Roman and Lombard Schools. Yet, notwithſtanding, he made ſo good uſe of the time he ſpent in thoſe places, that perhaps none of his predeceſſors can boaſt a more beautiful Colouring, a nobler Invention, or a more luxurious Fancy in their compoſitions. But beſides his talent in Painting, and his admirable ſkill in Architecture (very eminent in the ſeveral Churches, and Palaces, built after his deſigns, at Genoa), he was a perſon poſſeſſed of all the ornaments and advantages that can render a man valuable: was univerſally learned, ſpoke ſeven Languages very perfectly, was well read in Hiſtory, and ſo excellent a Stateſman, that he was employed in ſeveral

public

Sir PETER PAUL RUBENS.

History & Portrait painter.

public Negociations of great importance, which he managed with the moſt refined prudence and conduct: and was particularly famous for the Character with which he was ſent into England, of Ambaſſador from the Infanta Iſabella, and Philip IV. of Spain, to King Charles I. upon a Treaty of Peace between the two Crowns, confirmed Anno 1630. His principal performances are in the Banquetting-houſe at Whitehall, the Eſcurial in Spain, and the Luxembourg Gallery at Paris, where he was employed by Queen Mary of Medicis, Dowager of Henry IV. And in each of thoſe three Courts, had the honor of Knighthood conferred upon him, beſides ſeveral magnificent preſents, in teſtimony of his extraordinary merits. His uſual abode was at Antwerp, where he built a ſpacious apartment, in imitation of the Rotunda at Rome, for a noble collection of Pictures, which he had purchaſed in Italy: Some of which, together with his Statues, Medals, and other Antiquities, he ſold, not long after, to the Duke of Buckingham, his intimate friend, for ten thouſand pounds. He lived in the higheſt Eſteem, Reputation, and Grandeur imaginable; was as great a Patron, as Maſter of his Art; and ſo much admired all over Europe, for his many ſingular Endowments, that no ſtrangers of any quality could paſs through the Low Countries, without viſiting RUBENS, of whoſe fame they had heard ſo much. He died Anno 1640, leaving vaſt riches behind him to his children; of whom ALBERT the eldeſt ſucceeded him in the office of Secretary of State, in Flanders.

It is an extraordinary circumſtance, and worthy of remark, that RUBENS has had the ſingular honor of having

haing by the merit, value, conſequence, magnitude, and number of his Works, been inſtrumental to, if not wholly the cauſe of founding three ſeveral Schools of Art on the continent; namely, that of Paris by his Hiſtory of Mary de Medicis, in the Luxembourg Palace; that of Antwerp, by the Works above alluded to; and, laſtly, that of Duſſeldorff in Germany, one entire wing of which Gallery is poſſeſſed by forty-ſeven of his pictures, among which is his celebrated Fall of the Angels.

The School of RUBENS produced many artiſts, not unworthy of their Maſter, who were long the ſupport of the Arts at Antwerp; and whoſe performances frequently paſs for thoſe of RUBENS himſelf. That he often retouched their copies, or finiſhed what they had advanced, is certain; but had he lived till now, he could ſcarce have compleated the pictures attributed to him, though his facility was the admiration of all the artiſts of his time.

One of his friends offering him a ſhare in the precious ſecret of the Philoſopher's ſtone, "I have diſco-"vered it long ſince," ſaid RUBENS, "by means of "my palette and pencils."

C. E. IV. and other Correſpondents, are informed that the firſt courſe of EIGHT LECTURES *is calculated to make about* 12 *or* 13 *Numbers, forming one* VOLUME *with the plates: the* COMPENDIUM of COLORS *is gueſſed at* 6 *or* 8 *Numbers: and as it will afford ſcarce any plates, thoſe which may remain of the foregoing lectures will be compleated, and thoſe for the following commenced during its publication.*

MISCELLANIES.

We reſume in this NUMBER *our Attention to the* VIEW *of* SOCIETY, *&c. in* ITALY *by* DR. MOORE, *from the Second Volume of which Work we ſhall gratify our readers with the following Extracts.*

I Beg you may not ſuſpect me of affectation, when I tell you, that I have very great pleaſure in contemplating the antique ſtatues and buſts, of which there are ſuch numbers in Rome. It is a natural curioſity to ſee celebrated men, thoſe whoſe talents and great qualities can alone render the preſent age intereſting to poſterity.

The durable monuments raiſed to Fame by the inſpiring genius of PITT, and the invincible ſpirit of FREDERICK, will command the admiration of future ages, outlive the power of the empires which *they* aggrandized, and forbid the period in which *they* flouriſhed, from ever paſſing away like the baſeleſs fabric of a viſion. The buſts and ſtatues of thoſe memorable men will be viewed by ſucceeding generations, with the ſame regard and attention which we now beſtow on thoſe of Cicero and Cæſar. We expect to find ſomething peculiarly noble and expreſſive in features which were animated, and which, we imagine, muſt have been in ſome degree modelled, by the ſentiments of thoſe to whom they belonged. In the countenance of Claudius, we expect nothing more than the phlegmatic tranquillity of an

acquieſcing cuckold; in Caligula or Nero, the unrelenting frown of a negro-driver, or the inſolent air of any unprincipled ruffian in power. Even in the highly praiſed Auguſtus we look for nothing eſſentially great, nothing ſuperior to what we ſee in thoſe minions of fortune, who are exalted, by a concurrence of incidents, to a ſituation in life to which their talents would never have raiſed them, and which their characters never deſerved. In the face of Julius we expect to find the traces of deep reflection, magnanimity, and the anxiety natural to the man who had overturned the liberties of his native country, and who muſt have ſecretly dreaded the reſentment of a ſpirited people; and in the face of Marcus Brutus we look for independence, conſcious integrity, and a mind capable of the higheſt effort of virtue.

It is natural to regret, that, of the number of antique ſtatues which have come to us tolerably entire, ſo great a proportion are repreſentations of gods and goddeſſes. Had they been intended for real perſons, we might have had a perfect knowledge of the face and figure of the greateſt part of the moſt diſtinguiſhed citizens of ancient Greece and Rome. A man of unrelaxing wiſdom would ſmile with contempt, and aſk, if our having perfect repreſentations of all the heroes, poets, and philoſophers recorded in hiſtory, would make us either more wiſe or more learned? To which I anſwer, That there are a great many things, which neither can add to my ſmall ſtock of learning nor wiſdom, and yet give me more pleaſure and ſatisfaction than thoſe which do; and, unfortunately for mankind, the greateſt part of them reſemble me in this particular.

But

But though I would with pleaſure have given up a great number of the Jupiters and Apollos and Venuſes, whoſe ſtatues we have, in exchange for an equal, or even a ſmaller, number of mere mortals whom I could name; I by no means conſider the ſtatues of thoſe deities as unintereſting. Though they are imaginary beings, yet each of them has a diſtinct character of his own, of claſſical authority, which has long been impreſſed on our memories; and we aſſume the right of deciding on the artiſt's ſkill, and applauding or blaming, as he has ſucceeded or failed in expreſſing the eſtabliſhed character of the god intended. From the ancient artiſts having exerciſed their genius in forming the images of an order of beings ſuperior to mankind, another and a greater advantage is ſuppoſed to have followed; it prompted the artiſts to attempt the uniting in one form, the various beauties and excellencies which nature had diſperſed in many. This was not ſo eaſy a taſk as may by ſome be imagined; for that which has a fine effect in one particular face or perſon, may appear a deformity when combined with a different complexion, different features, or a different ſhape. It therefore required great judgment and taſte to collect thoſe various graces, and combine them with elegance and truth; and repeated efforts of this kind are imagined to have inſpired ſome of the ancient ſculptors with ſublimer ideas of beauty than nature herſelf ever exhibited, as appears in ſome of their works which have reached our own times.

The paſſion for ſculpture, which the Romans caught from the Greeks, became almoſt univerſal. Statues

were not only the chief ornaments of their temples and palaces, but alſo of the houſes of the middle, and even the loweſt, order of citizens. They were prompted to adorn them with the figures of a few favorite deities by religion, as well as vanity; no man but an atheiſt or a beggar could be without them. This being the caſe, we may eaſily conceive what graceleſs divinities many of them muſt have been; for in this, no doubt, as in every other manufactory, there muſt occaſionally have been bungling workmen employed, even in the moſt flouriſhing æra of the arts, and gods finiſhed in a very careleſs and hurried manner, to anſwer the conſtant demand, and ſuit the dimenſions of every purſe.——

The moſt inſenſible of mankind muſt be ſtruck with horror at ſight of the Laocoon. On one of my viſits to the Vatican, I was accompanied by two perſons, who had never been there before: one of them is accuſed of being perfectly callous to every thing which does not immediately touch his own perſon; the other is a worthy good man: the firſt after ſtaring for ſome time with marks of terror at the group, at length recovered himſelf; exclaiming with a laugh,—"Egad, I was afraid theſe d—d ſerpents "would have left the fellows they are devouring, and "made a ſnap at me; but I am happy to recollect they "are of marble."——"I thank you, Sir, moſt hear-"tily," ſaid the other, "for putting me in mind of "that circumſtance; till you mentioned it, I was in "agony for thoſe two youths."

Nothing can be conceived more admirably executed than this affecting group; in all probability, it never would have entered into my own head that it could

have been in any reſpect improved. But when I firſt had the happineſs of becoming acquainted with Mr. Locke, a period of my life which I ſhall always recollect with peculiar pleaſure, I remember my converſing with him upon this ſubject; and that Gentleman, after mentioning the execution of this piece in the higheſt terms of praiſe, obſerved, that had the figure of Laocoon been *alone*, it would have been perfect. As a man ſuffering the moſt excruciating bodily pain with becoming fortitude, it admits of no improvement; his proportions, his form, his action, his expreſſion, are exquiſite. But when his ſons appear, he is no longer an inſulated, ſuffering individual, who, when he has met pain and death with dignity, has done all that could be expected from man; he commences *father*, and a much wider field is open to the artiſt. We expect the deepeſt pathos in the exhibition of the ſublimeſt character that art can offer to the contemplation of the human mind: A father forgetting pain, and inſtant death, to ſave his children. This Sublime and Pathetic the artiſt either did not ſee, or deſpaired of attaining. Laocoon's ſufferings are merely corporal; he is deaf to the cries of his agonizing children, who are calling to him for aſſiſtance. But had he been throwing a look of anguiſh upon his ſons, had he ſeemed to have forgotten his own ſufferings in theirs, he would have commanded the ſympathy of the ſpectator in a much higher degree. On the whole, Mr. Locke was of opinion, that the execution of this group is perfect, but that the conception is not equal to the execution. I leave it to others to decide

cide whether Mr. Locke ſpoke like a man of taſte: I am ſure he ſpoke like a father.

It is diſputed whether this group was formed from Virgil's deſcription of the death of Laocoon and his ſons, or the deſcription made from the group; it is evident, from their minute reſemblance, that one or other muſt have been the caſe. The Poet mentions a circumſtance, which could not be repreſented by the ſculptor; he ſays, that although every other perſon around ſought ſafety by flight, the father was attacked by the ſerpents, while he was advancing to the aſſiſtance of his ſons.—

> The wretched father running to their aid,
> With pious haſte, but vain, they next invade.

This deficiency in the ſculptor's art would have been finely ſupplied by the improvement which Mr. Locke propoſed.

Reflecting on the dreadful condition of three perſons entangled in the horrid twinings of ſerpents, and after contemplating the varied anguiſh ſo ſtrongly expreſſed in their countenances, it is a relief to turn the eye to the heavenly figure of the Apollo. To form an adequate idea of the beauty of this ſtatue, it is abſolutely neceſſary to ſee it. With all the advantages of colour and life, the human form never appeared ſo beautiful; and we never can ſufficiently admire the artiſt, who has endowed marble with a finer expreſſion of grace, dignity, and underſtanding, than ever were ſeen in living features. In the forming of this inimitable figure, the artiſt ſeems to have wrought after an ideal form of beauty, ſuperior to any in nature, and which exiſted only in his own imagination.

The

The admired ſtatue of Antinous is in the ſame court. Nothing can be more light, elegant, and eaſy; the proportions are exact, and the execution perfect. It is an exquiſite repreſentation of the moſt beautiful youth that ever lived.

The ſtatue of Apollo repreſents ſomething ſuperior, and the emotions it excites are all of the ſublime caſt.

Amidſt the moſt noble ſpecimens of ancient ſculpture, in the gallery at Florence, ſome of the works of Michael Angelo are thought not undeſerving a place. His Bacchus and Faunus, of which the well known ſtory is told, have been preferred to the two antique figures of the ſame ſubject.

The beautiful head of Alexander is univerſally admired by all the virtuoſi; though they differ in opinion with regard to the circumſtance in which the ſculptor has intended to repreſent that hero. Some imagine he is dying; Mr. Addiſon imagines he ſighs for new worlds to conquer; others that he faints with pain and loſs of blood from the wounds he receives at Oxydrace. Others think the features expreſs not bodily pain or langour, but ſorrow and remorſe, for having murdered his friend Clitus.

The unfiniſhed buſt of Marcus Brutus, by Michael Angelo, admirably expreſſes the determined firmneſs of character which belonged to that virtuous Roman. The artiſt, while he wrought at this, ſeems to have had in his mind Horace's Ode.

> The man in conſcious virtue bold,
> Who dares his ſecret purpoſe hold,
> Unſhaken hears the crowd's tumultuous cries,
> And the ſtern tyrant's brow defies.——

The

The virtuoſi differ in opinion reſpecting the Arrotino, or Whetter, as much as about the head of Alexander. A young gentleman ſaid to an antiquarian, while he contemplated the Arrotino, "I believe, Sir, it is ima-"gined that this ſtatue was intended for the ſlave, who, "while he was whetting his knife, overheard Catiline's "conſpiracy."—"That is the vulgar opinion," ſaid the other; "but the ſtatue was, in reality, done for a pea-"ſant, who diſcovered the plot into which the two ſons "of Junius Brutus entered for the reſtoration of Tar-"quin." "I aſk pardon, Sir," ſaid the young man; "but although one may eaſily ſee that the figure liſtens "with the moſt exquiſite expreſſion of attention, yet I "ſhould think it very difficult to delineate in the fea-"tures, whether the liſtener heard a conſpiracy, or "any thing elſe which greatly intereſted him, and "impoſſible to mark, by any expreſſion of counte-"nance, what particular conſpiracy he was hearing." "Your obſervation is juſt, young man," ſaid the anti-quarian, "when applied to modern artiſts, but intirely "reverſe when applied to the ancient. Now, for my "own part, I plainly perceive in that man's countenance, "and after you have ſtudied thoſe matters as profoundly "as I have done, you will ſee the ſame, that it is the "conſpiracy for the reſtoration of Tarquin, and no other "plot whatever, which he liſtens to; as for Catiline's "conſpiracy, it is not poſſible he could know any thing "about it; for, good God! people ought to reflect, "that the man muſt have been dead four hundred years "before Catiline was born."

MISCELLANIES.

THE Editor of the ARTIST'S REPOSITORY embraces the preſent opportunity of acknowledging the favor with which this work has been received by the public, and hopes to be permitted to aſſure his correſpondents, that the very honorable ſupport he has experienced will prompt his conſtant endeavours to render this work ſuitable to their wiſhes.

It will give our readers pleaſure to be informed, that the early parts of this work have required a ſecond Edition, and of No. I. a THIRD EDITION is already publiſhed, which (in leſs time than a twelvemonth) is a moſt flattering teſtimony of public approbation. To ſay that it greatly exceeds expectation, is only to repeat what is evident from the neceſſity of re-printing thoſe parts of our work. The public has kindly diſcovered and patronized that merit in the Lectures, which the modeſty of their author had well nigh buried in oblivion.

It is not to be expected that every individual ſhould be perfectly ſatisfied by any work of this nature: ſome gentlemen deſire the news of the day among artiſts, as among politicians; and this undoubtedly is what we ſhould have attended to, had that news been more favorable. But, ſurely, it is not a little mortifying to reflect, that although diviſion and diſcord have been nearly the ruin of our country, yet cannot incorporated

bodies of men refrain from the ſame evils, or prevent the ſame diſtempers. Thirty or forty years ago, when the arts were languid and feeble, their profeſſors ſighed for an academy! for a public inſtitution! They formed themſelves into a body, early in his preſent majeſty's reign; and divided into *two* ſocieties not long after they were united. One of theſe ſocieties obtained his majeſty's charter, was honoured with his preſence and protection, and flouriſhed with much public applauſe; but theſe halcyon days were few; preſently internal troubles commenced, and were encouraged by pride and petulance among the members, and by pique and contention between two eminent artiſts, who have lived long enough to ſee and to repent the effects of their folly. If each had condeſcended to the other, and had endeavoured to heal the breaches ere they were widened, the ſociety thus incorporated by royal charter might have been ſtill an ornament to Britain. Debates ended in a *ſecond* diviſion among the artiſts, and the preſent royal academy was inſtituted; it was hoped that now animoſities would ceaſe, but it appears to have been a vain hope: with great difficulty was an offended part of the royal academicians prevented ſome years ſince from a public oppoſition; and *report* ſays, that at this time nothing can hinder ſuch an event: for which the following reaſons are aſſigned.

It is certain that Mr. GAINSBOROUGH withdrew all his pictures intended for exhibition laſt year, after they had been arranged (as he endeavoured to do the year before, but was over-perſuaded, and left the council in great wrath). It is certain that Mr.

WRIGHT

WRIGHT had very conſiderable reaſon to take offence at the circumſtances of his admiſſion among them; having had the mortification to ſee a very junior artiſt (his only opponent) elected before him: and himſelf choſen in conſequence of public repreſentation in the news-papers. Mr. COPLEY'S ſkirmiſh with the treaſurer of the R. A. is no ſecret to the public. Theſe artiſts, in conjunction with Mr. STUBBS and others are ſaid to meditate a ſevere revenge. In the mean while the ſociety they quitted reflect on them as juſtly ſerved, for accompanying thoſe who occaſioned the ſeparation from their body; to their great injury, and to the ſevere vexation (if not to the immediate cauſe of the deceaſe) of their then worthy preſident Mr. KIRBY.

Amid theſe clamours and contentions, can there be any pleaſure in repeating or in hearing the news of the day? Not to any one who wiſhes to ſee the arts flouriſh, and Britiſh genius unrivalled. But if theſe clouds blow over, and the horizon becomes clear, we ſhall, with the utmoſt pleaſure, be the firſt to hail returning brightneſs.

As we mean at ſome future opportunity to offer a conciſe hiſtory of the arts ſince the inſtitution of annual EXHIBITIONS, (which are uſually regarded as furniſhing the trueſt teſt of individual abilities and of general merit in this country) we ſhall not at preſent intrude on what may then be ſaid to greater advantage: We cannot, however, forbear from hinting a caution to thoſe who may be diſpoſed to imagine, that an accurate ſtate of art appears in our public expoſures. Beſides what has been ſaid above, relative to thoſe diviſions, which are openly aſſigned as the cauſe of abſence in ſeveral artiſts, private reaſons frequently induce an artiſt to keep back his per-

formances ; ſometimes the very beſt of an artiſt's works do not pleaſe him as they deſerve, and his better opinion of others induces him to ſend them ; ſometimes he meets with a refuſal, or at leaſt many difficulties from the poſſeſſor of his pieces, eſpecially if adapted to particular ſituations, and there put up : this is a very common occurrence, and reduces the artiſt to a neceſſity of ſending thoſe whoſe liberty he can procure, though perhaps not altogether the beſt of his performances. Portrait-painters often feel the truth of theſe remarks ; and perhaps, we ſhould ſupport a ſuperior reputation in Sculpture alſo, if the inconvenience of removing the ſubjects did not intervene. Theſe hindrances have been equally felt in France, where the artiſts are more *compactly* ſituated, and within portable diſtance : notwithſtanding which favorable circumſtance, their public catalogues frequently refer us to the *attelier* of Mr. —— ; or if an artiſt has been employed on a work fixed by ſituation, the public are informed that ſuch a ceiling, &c. is open for inſpection during the continuance of the exhibition ; and thus by loſing nothing which may contribute to the reputation of art, or the artiſt, they impreſs not only themſelves, but foreigners, with much higher ideas of their abilities (and politeneſs too be it remembered) than the mutilated collections which are annually expoſed in London.

If ever the happy days arrive when unanimity ſhall be reſtored, and peace preſide over the Arts in Britain, we may juſtly expect not merely to equal the merit of rival nations, but, ſince it is characteriſtic of Engliſhmen not to be content with half doing any thing, why may not art reap the benefit of Britiſh perſeverance and emulation ?

EX-

London, Publish'd Sep.r 1, 1784, by I. Williams N.o 43 Holborn.

London, Publish'd Sep.r 1 1784 by T. Williams N.o 43 Holborn.

Omnia vincit amor—

London, Pub.d Oct.r 1.st 1784 by T Williams N.o 43 Holborn.

— et nos cedamus amori

London, Pub.d Oct.r 1.1784. by T. Williams N.o 43 Holborn.

EXPLANATION OF THE PLATES.

AS it would not be by any means proper in this work to preſent a number of academy figures, we have given as ſpecimens of the manner of treating the naked, SIX OVAL SUBJECTS of CHILDREN, in various attitudes and employments. (I.) a CUPID brandiſhing his arrow, as if boaſting of its powers. (II.) A BOY playing on a kind of horn. (III. and IV.) CHILDREN DANCING. (V. and VI.) Two ſubjects which may be termed the POWERS OF LOVE AND BEAUTY; to which is adapted, as a motto, that celebrated line, "*Omnia vincit amor, & nos cedamus* "*amori.*" To explain the firſt of theſe, it ſhould be recollected, that honourable love has no greater enemy than libidinous deſire; which being uſually ſignified by a goat, is here repreſented as ſuffering indignity, and diſgrace; which Fame is not backward to publiſh. To explain the ſecond; it will be ſufficient to ſay, that while the ſavage lion is bound in flowery chains by the force of beauty; let not the human heart think to eſcape its bands. Happy the man, in whoſe partner, not only the flowers of beauty, but the delights of mutual affection, unite to render his felicity permanent!

Our objections to academy figures will occaſion our giving *outlines* only of thoſe attitudes which exhibit the movements of the figure: but that thoſe of our readers to whom ſuch ſubjects would be agreeable, may not be diſappointed, we have in contemplation to publiſh ſupplementary plates, entirely ſeparate from the work (which will be complete without them), yet which may be united to it.

EX-

EXPLANATION OF THE FIGURE OF DESIGN.

BEFORE the invention of paper, many ways were contrived to procure thoſe advantages which now we receive from that commodity (for parchment was much too dear in price to permit the uſe of it on ordinary occaſions): the ancients generally uſed tablets of wood *waxed* over, therefore, whatever was inſerted upon them might eaſily be defaced; on theſe they wrote with an iron inſtrument or pen, called a ſtyle; and on ſuch tablets PLINY informs us, that ALEXANDER the Great ordered all the young officers in his army to learn to draw or deſign. This explains the attitude of the figure which refers to that circumſtance. The object he is drawing from, is the celebrated antique back of an Hercules repoſing, uſually called the TORSO, in which MICHAEL ANGELO BUONAROTTI declared he had diſcovered all the principles of his art, and which he regarded as an exquiſite production: his opinion has ſo celebrated this piece of antiquity, that it has ever ſince been univerſally admired.

It is but juſtice to ſuch exalted talents as command univerſal applauſe by a ſingle ſpecimen, to repeat the name of the artiſt; which fortunately yet remains in the inſcription, from which it appears to be the work of APOLLONIUS NESTOR an Athenian.

ΑΠΟΛΛΩΝΙΟC ΝΕCΤΟΡΟC ΑΘΗΝΑΙΟC ΕΠΟΙΕΙ.

EX-

Design'.

London, Publish'd Nov.r 1, 1784, by T. Williams N.o 43 Holborn Hill.

Sculpture.

London, Publish'd Dec.r 1.1784, by I. Williams N.o 43 Holborn Hill.

EXPLANATION OF THE FIGURE OF SCULPTURE.

THE ſame paſſion as gave riſe to the origin of PAINTING, is ſaid to have been the parent of SCULPTURE. A young woman, daughter to a potter, having endeavoured to model ſome of the clay on which her father was at work, into a likeneſs of her lover, gave occaſion to thoſe more expert in the art of deſign, to produce the ſame effect on the more durable materials of marble and ſtone. Without vouching for the truth of theſe relations, we ſhall only repeat the remark, that it was prettily imagined, to make the moſt amiable paſſion the parent of the moſt agreeable ſtudies.

The figure of SCULPTURE holds in her hand a mallet, being one of the principal utenſils in that profeſſion; ſhe leans on a block, which appears decorated by a bas-relief; the buſto, the level, &c. accompany and diſtinguiſh her.

If the ſize of this compoſition had permitted, it would have been proper to have introduced ſome of thoſe matchleſs performances which time has not deſtroyed; but as our ſize forbids this, they are better omitted than inſerted by piece-meal.

Whatever compariſons may be drawn between the merit of the ancients and moderns in other branches of the arts, they are allowed to be our ſuperiors in SCULPTURE; the Antinous, the Apollo, the Laocoon are unrivalled performances, and probably will ever continue inſuperable examples of art.

SUMMER

IS juſtly conſidered as productive of fruit in greateſt variety, and of the moſt excellent flavour: we have therefore given to this figure a BASKET OF FRUIT; and, as an attendant, a ſwarthy little NEGRO, whoſe office is to moderate the heat of the ſeaſon by the ſhadow of his umbrella.

We have before remarked, that frequent repetition of theſe ſubjects has rendered them ſo familiar, that not much novelty is to be expected; eſpecially, as by repetition they have acquired almoſt a preſcriptive manner in which to be repreſented. That manner indeed is partly borrowed from the ideas of artiſts who inhabited warmer climates than this, and requires ſome indulgence to be able to maintain its ſtation, notwithſtanding the concurrent ſupport of poetic authority.

That inhabitants of various countries ſhould affix various ideas to the ſame time of year is no matter of ſurpriſe, ſince the different occupations of mankind may produce this effect: while a country gentleman is enamoured with the flowerets, and verdure of ſpring, or delighted with the poignant reliſh of the fruits of ſummer; a citizen, deprived of ſuch enjoyments, contemplates the ſeaſons by their aſpect on his commerce; and a ſailor regards them as connected with his navigation.

*** *The drawings of Roman and Grecian antiquities arrived ſafe.*

Summer.

London, Publish'd Jan.y 1. 1765, by H. Goldney N.o 15 Paternoster Row.

MISCELLANIES.

Extract from RICHARDSON'S ANECDOTES OF THE RUSSIAN EMPIRE.

St. Peterſburg, 1770.

THE moſt ſkilful and ingenious ſtatuary in Europe is employed here at preſent, in executing an equeſtrian ſtatue of Peter the Great [opened in 1783 by the Empreſs, with great pomp.] The deſign in this work is partly allegorical. The pedeſtal is to repreſent a rock, and the horſe appears with great ſpirit and exertion in the act of aſcending it. This is to indicate the difficulties ſurmounted by Peter in his great labour of reforming the Ruſſians. An enormous ſnake, by which envy is typified, appears, though ſtill lifting its head, to be trampled on by the hind feet of the horſe. I confeſs this ſeems to me, both a conceit and a common-place ornament. Beſides, as benign and complacent emotions are intended to be the general effect produced by the ſtatue in the beholder, the circumſtance now mentioned conveys too much of a different feeling. For in works of taſte, unity of feeling is of no ſmall importance. The ſnake, however, ſerves a more convenient purpoſe; and is very uſeful in ſupporting or in fixing the horſe's tail.

Peter is in the attitude of ſtretching out one of his arms. He is thus intended to expreſs parental affection for his people; and when we are told that this is the

artiſt's intention, we are ſatisfied that he has done what he purpoſed. The expreſſion of the countenance is happy and characteriſtic: you ſee in it affection and wiſdom; not, however, without ſome lineaments of that ferocity which ſerved as a foil to Peter's amazing merit. At the ſame time, I could have wiſhed that the work, which, in other reſpects, is really exquiſite, had been leſs allegorical. The graces and beauties of allegory ſubmit not their delicate tints and features either to the pencil or the chiſel. They are challenged by the muſe alone.---The drapery in the ſtatue is, with great judgment, intended to be as ſimple as poſſible. It exhibits the original dreſs of the Ruſſians. The ſtatue, you may be ſure, is a topic of converſation here at preſent; and this laſt circumſtance has given occaſion for ſome good criticiſm on the *Coſtume*.

The rock intended for the pedeſtal, is itſelf a curioſity. I went lately into Carelia, where it now lies, that I might ſee it in its natural ſtate. It was then forty feet long, twenty-two in breadth, and twenty-two in height; but before it be brought to St. Peterſburg, it will probably be a good deal curtailed.

The artiſt who is engaged in this immortal work has brought with him to this place a fine marble figure, intended as an allegorical repreſentation of winter. A very proper ornament, you will ſay, for the metropolis of a northern empire. There is, however, ſomething very particular in the nature of the deſign. Winter is repreſented as a female, very beautiful and very young. She is arrayed in looſe drapery; her countenance is expreſſive of the moſt tender affection,

as

as ſhe appears gracefully bending over ſome winter flowers, and in the act of protecting them, with a fold of her garment, from the ſeverity of the weather. But how, you will aſk, as I took the liberty of doing, are we to know that this is winter? By the following ---ſhall I venture to ſay, conceit? Near her, on the pedeſtal, is an earthen vaſe, filled with water: the fluid, by expanſion occaſioned by the froſt, had burſt the edge of the veſſel, and the broken fragment is lying beſide it. But my chief objection is againſt the general deſign. Ought not winter, agreeably to the conduct of both poets and painters, to appear herſelf not inſenſible to the effects of cold? Is not Death, when perſonified, repreſented as a ſkeleton; or ſuch as Milton has repreſented him? And is not Danger, exhibited by Collins, in actual danger?

Danger! whoſe limbs of giant mould,
What mortal eye can fix'd behind?
Who ſtalks his round, an hideous form,
Howling amid the midnight ſtorm;
Or throws him on the ridgy ſteep
Of ſome looſe hanging rock to ſleep.

Fear, by the ſame poet, appears ſtarting, flying, and in diſorder:

Ah, Fear! ah, frantic Fear!
I ſee, I ſee thee near;
I know thy hurried ſtep, thy haggard eye,
Like thee I ſtart, like thee diſorder'd fly.

Deſpair, too, according to the maſterly delineation of Spenſer, is repreſented as ſuffering the moſt excruciating torment.

"These writers," replies the artist, who is also an acute critic, "have conducted themselves erroneously. "I follow a plan more consistent, and more correct. "I represent the power who presides over the season; "who has the sole management of frosts and of tem- "pests; and cannot therefore be supposed to suffer by "their inclemency." The thought is ingenious; but I cannot subscribe to the doctrine.

[The artist is Mons. FALCONET, formerly of Paris.]

SIR GODFREY KNELLER,

Whose portrait we have given, was born at Lubeck, a city of Holstein in Denmark, about 1648. His grandfather enjoyed an estate near Halle, in Saxony, where he lived in great esteem among several princes of Germany: his father was educated at the university of Leipsic, whence he removed into Sweden, being employed by the dowager of Gustavus Adolphus; after whose death, he married and settled at Lubeck.

His son GODFREY was sent to Leyden, where he applied himself to the mathematics, particularly to fortification, being designed for military employment; but his genius leading him strongly to drawing figures, he made so great improvements, as to be much taken notice of and encouraged. From this city, he was removed to Amsterdam, and placed under REMBRANT: but, not contented with that manner of painting, where exact design was wanting, his father

sent

SIR GODFREY KNELLER.

Portrait Painter.

ſent him into Italy at the age of ſeventeen. He ſtudied at Rome under CARLO MARATTI and BERNINI, and began to acquire fame in hiſtory-painting, having ſtudied architecture and anatomy; the latter diſpoſing him to reliſh the antique, and to improve by it. He then removed to Venice, where he received great civility from the Donati, Gartoni, and other noble families, for whom he painted ſeveral hiſtories, portraits, and family pictures, by which his fame was conſiderably increaſed in that city.

This, however, could not detain him there: by the importunity of ſome friends, he was prevailed on to come to England, where his ſkill and merit ſoon made him known. He drew the picture of CHARLES II. by the recommendation of the Duke of Monmouth, more than once; and his majeſty was ſo ſatisfied with his ſkill, that he uſed to come and ſit to him at his houſe, in the Piazza of Covent Garden. He was ſent by this prince into France, to paint the French king's picture, (LOUIS XIV.) where he had the honour likewiſe of painting moſt of the royal family; but this did not influence him to ſtay long in that kingdom, although it happened at the death of his great patron Charles II.

At his return he was well received by king JAMES and his queen, and conſtantly employed by them, till the revolution; after which, he continued principal painter to king WILLIAM, who knighted him. Neither the king or queen ever ſat to any other perſon: and it is remarkable of this painter, that he had the the honour to paint ten crowned heads; four kings of

of England, and three queens; the czar of Muſcovy; Charles III. king of Spain, (afterwards emperor) when he was in England; and the French king, Lewis XIV. beſides ſeveral electors and princes. By this means his reputation became ſo univerſal, that the emperor LEOPOLD dignified him as a nobleman and knight of the holy Roman empire, by a patent, which he ſent him by count Wratiſtan, his ambaſſador in England, in 1700; and in which there is an acknowledgment made of the ſervices of his anceſtors to the houſe of Auſtria. King William ſent him to draw the elector of Bavaria's picture at Bruſſels, and preſented him with a rich gold chain and medal.

From ſeeing and ſtudying many noble works of Rubens, he began to change his ſtyle and manner of colouring; imitating that great maſter, whom he judged to have come neareſt to nature. Moſt of the nobility and gentry of England had their pictures painted by him; from which a great number of mezzotinto prints and others have been engraved, which ſpeak for him by the high eſteem they are in all over Europe. No painter ever excelled him in a ſure outline and graceful diſpoſal of his figures, nor took a better reſemblance, which he ſeldom failed to expreſs in the moſt handſome and agreeable air; adding to it a grace ſuitable to the character, and peculiar to the perſon repreſented.

He lived in great eſteem and reputation; in wealth and ſplendor, far ſurpaſſing any of his predeceſſors. He ſpent the latter part of his life at Whitton, near Hampton-court; where he built a handſome houſe, and furniſhed it elegantly,

Sir

Sir GODFREY KNELLER was, by the univerſity of Oxford, preſented with the degree of doctor of the civil law. He was alſo gentleman of the privy-chamber to king William, to queen Anne, and to king George I. (who created him a baronet); was deputy-lieutenant of the county of Middleſex, and in the commiſſion of the peace for that and other counties. He died Oct. 27, 1723, and was buried at Whitton. A monument by Ryſbrach was erected for him in Weſtminſter-Abbey, with a flattering epitaph by Pope. Several curious inſtances of his vanity are well known: the moſt remarkable, perhaps, was his ſaying, "that if he had been preſent at the creation of the world, he thought he could have done ſome things better."

Among his pictures in public places, are the following:

King William on a white horſe, at Hampton-court.
The celebrated beauties of his time, there alſo.
The king of Spain, afterwards emperor, at Windſor.
A Chineſe convert, there; a whole length.
The duke of Glouceſter, at the lower houſe, there.
King George at Guildhall, London.
Dr. Wallis, and his own picture, at Oxford.
His own ſtaircaſe at Whitton, moſt part of it by himſelf, the reſt by LA GUERRE.
A family-piece for the duke of Buckingham.
Queen Anne and the duke of Glouceſter.
The Kitt-cat Club, at Mr. Tonſon's ſeat at Barn-Elms.
Sir Iſaac Newton, and Lady Mary Wortley Montague.

AUTUMN

IS that joyful ſeaſon which rewards the labourer's toil, and gratifies the huſbandman's expectation. Whatever contributes to the ſupport or comfort of life, is the product of AUTUMN. It is true her liberality may be abuſed, and what ſhe offers as neceſſary, or uſeful, may become the means of intemperance and riot.

The inebriety of BACCHUS often repreſents this plentiful ſeaſon; we have rather choſen to exhibit as equally characteriſtic, and more becoming, a chearful CERES; her head crowned with corn, indicating the abundance of that fruitful grain, whoſe culture has been the chief object of attention and care: and, not to omit the exhilarating draught, whoſe utility in its proper place is univerſally admitted, a YOUNG SYLVAN repleniſhes her bowl; his head ſurrounded with vine leaves, and the ſatisfaction apparent in his countenance, plainly expreſs his happineſs in this office.

If SPRING, by her advancing attitude, indicated the approaching ſeaſons of the year; AUTUMN, by her retiring poſition, expreſſes its decline. The vegetable world loſes its leafy honours, and prepares for a dreary ſtate of apparent barrenneſs; the enlivening breeze, the animating ray, the fervid ſun, ceaſe; the glories of the year diminiſh: but we have the ſatisfaction to know that this viciſſitude is profitable, as well as neceſſary,

Autumn.

London, Publish'd Feb.y 1, 1785, by H. Goldney N.o 13 Paternoster Row.

MISCELLANIES.

THE month of April is regularly diſtinguiſhed among artiſts, by that EXHIBITION of their reſpective performances, which annually attracts the attention of the public.

It is a taſk not without its difficulties to diſcuſs this ſubject; but as our intention is not to raiſe one artiſt by depreciating another, or to ſerve the purpoſe of party of any kind, or in any inſtance, we ſhall ſteer clear of many diſagreeable circumſtances which the critics of the day are involved in. Nor is it our deſign to publiſh our remarks on the performances this year exhibited, *individually*, but rather as conſidered in a maſs of merit or demerit, compared with foregoing collections of the ſame kind: for though our town readers and correſpondents might receive pleaſure or improvement from ſuch obſervations, yet our friends in the country would have no ſmall reaſon to think themſelves *tantalized*, by deſcriptions of beauties *they* could not behold, or technical criticiſms from which they could reap no profit

It is no uncommon ſituation of many valuable talents to be concealed from that protection and applauſe their merit deſerves, till ſome happy occurrence introduces them to public notice, and eſteem: Some ſudden ray of light breaks into their obſcurity, and diſcovers excellence which might otherwiſe have been forgotten in oblivion.

What was the ſituation of many meritorious artiſts thirty years ago? or of art in general, in conſequence

of the inſignificance (to ſay no worſe) of its profeſſors? Not that men of talents were unnoticed or unreſpected among themſelves, but that they were unknown or diſregarded (too much at leaſt) by their employers. At that time the artiſts of Britain ſeemed few in number, and among them, only here and there a maſter of repute. Theſe, however, held aſſemblies at ſtated periods, and ſupported by ſubſcription among themſelves, a private academy in St. Martin's-lane, (in which ſeminary, by the bye, moſt of our preſent profeſſors of eminence received the earlier principles of their education) and by much diligence maintained a freedom from that vaſſalage, wherein thoſe not fortunate enough to riſe to public notice, were enthralled by picture dealers; a ſet of gentry much reſorted to by whoever wiſhed to furniſh themſelves with the productions of art. With what ſpirit could an artiſt engage in his work, when he was well perſuaded the emolument and reputation ariſing from it would accrue to another, and himſelf only enjoy (if he could be ſaid to enjoy) the ſcanty pittance allowed him by a trader whoſe principle was to purchaſe as cheap as poſſible? Imagination might ſoar in vain; its exertions were repreſſed by attention to neceſſaries. The chilling blaſts of humble mediocrity, if not of abſolute penury, conſtricted the liberal flow of genius,

" And froze the genial current of the ſoul."

In this confined ſituation, it was extremely natural their thoughts and diſcourſes, whenever they met together, ſhould turn on the ſubject of their difficulties; mutual complaints excited wiſhes and projects, for the removal of thoſe impediments which ſurrounded them.

In theſe converſations the method moſt generally propoſed, was the eſtabliſhment of a public academy, as the moſt likely mean to attract public attention: but however deſirable ſuch an inſtitution might be deemed, it ſeemed attended with ſo many difficulties, as proved an effectual bar to its ſucceſs; and, therefore, after ſome fruitleſs attempts to procure aſſiſtance from thoſe who were eſteemed patrons of the arts, the deſign was dropped.

This is not a place for exclamations of ſorrow that any uſeful deſign ſhould be dropped, nor for examining wherefore the patrons of art refrained from promoting a ſcheme whoſe eſtabliſhment offered no ſmall gratification to their taſte, nor for inveſtigating thoſe principles of Britiſh liberty, which, however invaluable in general, were found on this occaſion not a little unwieldy. But we cannot refrain from blaming that haughtineſs of ſelf-opinion, which prevented artiſts from a modeſt eſtimate of their own worth; inſomuch that when the liſt of *ſuperiors* to this inſtitution was formed, ALL appeared as directors, or profeſſors, or officers of ſome kind or other, and there were left NO FELLOWS to form the body of the ſociety! This circumſtance (according to information we have received) contributed greatly to annihilate the propoſed eſtabliſhment.

Accident has often produced what the utmoſt efforts of induſtry have failed to accompliſh; and ſomething of the ſame kind ſeems to have happened here. Liberty has ever been conſidered as the friend of the arts; it is natural, therefore, for Artiſts to revere the memory of the aſſertors and champions of freedom, particularly

thoſe of our own country. Actuated by this principle, the artiſts had an annual meeting at the Foundling Hoſpital, to commemorate the landing of King WILLIAM. To that hoſpital ſeveral of their body had made donations in painting, ſculpture, &c. which being acceſſible to the public, contributed to make thoſe artiſts more generally known than others. From this circumſtance occaſion was taken to ſuggeſt, that if theſe artiſts found ſo much benefit reſulting from the inſpection of their performances, it was probable, others would be equal gainers in the public opinion, could they enjoy a ſimilar advantage. This idea was no ſooner propoſed, than it was aſſented to, and approved, and a public exhibition was accordingly reſolved on. The committee who were the propoſers of the plan, received directions to iſſue proper notices of this intention; and many ingenious works were expoſed to public view, April 21, 1760, in the great room belonging to the Society of Arts, Manufactures, and Commerce, in the Strand.

The ſucceſs of this undertaking was equal to the moſt ſanguine wiſhes of its inſtitutors; the public were pleaſed, the artiſts applauded; thoſe already known extended their reputation; thoſe hitherto concealed, became the immediate acquaintance of the public.

The collection conſiſted of one hundred and thirty performances. Forty-two painters who contributed to this aſſemblage, and about thirty profeſſors of other branches, compoſed the whole of thoſe engaged in this attempt. Moſt of the artiſts are now known only by *name:* ſcarce any remain but REYNOLDS, CATTON, PAUL SANDBY, THOMPSON, and Miſs MOSER, among the

the painters; STRANGE and WOOLLETT, among the engravers; and two or three ſculptors.

Now opened a new and pleaſing proſpect to the artiſts; had any one merit, he prepared to ſhew it; or if ſenſible of his deficiency, he exerted his utmoſt abilities to attain a level with thoſe in whoſe applauſe the public were loudeſt. If one, whom he ſuppoſed his equal, appeared to excel him, his vigorous endeavours regained his place. Connoiſſeurs, and picture-dealers, no longer bore their former ſway in raiſing, or in ruining an artiſt's reputation, and fortune; their interference was diſcarded: the public ſought after thoſe maſters whoſe labours had moſt intereſted their regard. A viſible improvement in every department of art, was the conſequence of this encouragement; and each ſucceeding exhibition demonſtrated the talents of Britiſh artiſts, and their grateful returns to the foſtering care of a diſcerning public.

But beſide the advancement of art, the exhibition was of no ſmall ſervice by its profits to thoſe widows and families of deceaſed artiſts, whoſe ſituations required pecuniary aſſiſtance. And though this circumſtance may have been too much overlooked of late, yet as it is in itſelf honourable to render ſervice to our fellow-mortals in general, ſo we may reaſonably ſuppoſe, the public were not inſenſible to the pleaſure of contributing to this part of the inſtitution.

Whether this benevolence is extended as it might be, we forbear to examine, and likewiſe whether thoſe have fulfilled their engagements, who once promiſed to exert themſelves, "to call forth that modeſt merit to the

"eye

" eye of the public, which otherwiſe muſt have lan-
" guiſhed in obſcurity; and, that thoſe whoſe abilities
" and attainments might juſtly raiſe them to diſtinction,
" ſhould have an opportunity offered them of ſhewing
" their claim to it."

The ſecond exhibition contained two hundred and twenty-nine ſubjects. Removed to Spring-Gardens great room, where the Exhibitions continued many years.

Admiſſion was *gratis* to the firſt exhibition, to whoever had a catalogue, which was ſold for ſix-pence; but, by perſons lending to friends, &c. no little inconvenience was experienced. To the ſecond exhibition catalogues were one ſhilling.

It is pleaſant to review the language of thoſe who were now advancing rapidly in public favor, and this was the tenor of it, 1762. " An exhibition of the works
" of art, being a ſpectacle new in this kingdom, has raiſ-
" ed various opinions and conjectures among thoſe who
" are unacquainted with the practice in foreign nations.
" Thoſe who ſet out their performances to general
" view, have been too often conſidered as rivals of each
" other; as men actuated if not by avarice, at leaſt by
" vanity, and contending for ſuperiority of fame,
" though not for a pecuniary prize.

" It cannot be denied or doubted, that all who offer
" themſelves to criticiſm are deſirous of praiſe; this de-
" ſire is not only innocent but virtuous, while it is un-
" debaſed by artifice and unpolluted by envy; and of
" envy or artifice thoſe men can never be accuſed,
" who, already enjoying all the honors and profits of
" their profeſſion, are content to ſtand candidates for

" public

" public notice, with genius yet unexperienced, and " diligence yet unrewarded: who, without any hope of " increaſing their own reputation or intereſt, expoſe " their names and their works, only that they may fur- " niſh an opportunity of appearance to the young, the " diffident, and the neglected.

" The purpoſe of this exhibition is not to enrich the " artiſts, but to advance the art; the eminent are not " flattered with preference, nor the obſcure inſulted " with contempt; whoever hopes to deſerve public fa- " vor, is here invited to diſplay his merit.

" Of the price put on this exhibition ſome account " may be demanded. Whoever ſets his work to be " ſhewn, naturally deſires a multitude of ſpectators, but " his deſire defeats its own end, when ſpectators aſſem- " ble in ſuch numbers as to obſtruct one another. " Though we are far from wiſhing to diminiſh the plea- " ſures, or depreciate the ſentiments of any claſs of " the community, we know, however, what every " one knows, that all cannot be judges or purchaſers of " works of art; yet we have already found by experi- " ence that all are deſirous to ſee an exhibition. When " the terms of admiſſion were low, our room was " thronged with ſuch multitudes as made acceſs dan- " gerous, and frightened away thoſe whoſe approba- " tion was moſt deſired.

" Yet, becauſe it is ſeldom believed that money is " got but for the love of money, we ſhall tell the uſe " which we intend to make of our expected profits.

" Many artiſts of great abilities are unable to ſell " their works for their due price; to remove this in-

" convenience

"convenience, an annual ſale will be appointed, to "which every man may ſend his works, and ſend them "if he will without his name. Theſe works will be "reviewed by the committee that conduct the exhibi-"tion; a price will be ſecretly ſet to every piece, and "regiſtered by the ſecretary. If the piece expoſed is "ſold for more, the whole price ſhall be the artiſt's; "but if the purchaſers value it at leſs than the commit-"tee, the artiſt ſhall be paid the deficiency from the "profits of the exhibition."

Happy had it been if the moderation of theſe ſentiments had deeply impreſſed thoſe under whoſe direction they were communicated to the public! the commonwealth of arts might then have flouriſhed beyond the utmoſt expectations of its friends; beyond the abilities of deſpotic combinations. As to the plan of ſelling, &c. it was tried, but ſoon quitted, the chief benefit falling to the ſhare of Meſſrs. LANGFORDS.

When a charter was obtained, and their majeſties and the royal family honored the exhibitions with their preſence, the arts and artiſts ſeemed at their zenith of reputation. We wiſh to draw a veil over ſubſequent tranſactions, which it would be uſeleſs and mortifying to repeat; let others learn a leſſon of moderation and equity, of the evils of pride and diſſenſion, from thoſe ſchiſms which have ruined the arts among us. We ſhall only add, that contrary to what has been aſſerted, a great perſonage acted with much candour and circumſpection in the buſineſs alluded to. It is not commonly known, that a correſpondence paſſed between Mr. K. and Sir W. C. the whole of which was ſubmit-

ted

ted to royal inſpection, and which would have had its deſired effect in Sir W.'s converſion, but for manœuvres which it would be in vain to mention.

Exhibitions have contributed greatly to the cultivation of a national taſte among us, which is apparent, from our improvements on former productions, and in the *ſpread* of judgment, and attention to the arts among genteel ſociety. They have alſo, by preſenting to public view a variety of ſubjects, contributed to promote ſtudies connected with ſuch information: it is not ſo general an inquiry, *what ſubject is it?* as it uſed to be. It muſt however be confeſſed, that in this reſpect, the mode of compoſing our Catalogues is extremely deficient; if a ſhort view, or analyſis of the ſubject were ſubjoined where requiſite, it would often facilitate the Spectator's recollection.

What prevents a ſimilar entertainment being offered to the public in other principal cities? why ſhould the metropolis monopolize this advantage? Surely, there are, or might ſoon be, Artiſts enough in BRISTOL, YORK, &c. &c. and in the adjacent countries, to furniſh a handſome collection of performances worthy public attention, which might ſpread a ſuperior taſte, diſcover latent genius, excite laudable emulation, both honorary, and profeſſional, and contribute to the elegancies of human life! So happy would it make the editor of this work to find the hint adopted, that he would cheerfully contribute his mite of merit to ſuch an undertaking, as no doubt would many others reſident even in London.

We have had occaſion to foretel more than one ſeparation from among the artiſts who compoſe the Royal Academy; ſome ſeceſſions have actually happened, others yet continue *in petto.*

We underſtand that the late conflagration at Spring Gardens, was a diſappointment to a certain Painter whoſe un-in-one-breath-utterable opinion of his own abilities, is *ſeconded* by no other opinion that ever came to our knowledge.

Mr. BARRY's magnificent work is not to be open to public inſpection this year. It is almoſt finiſhed, but we poſtpone our remarks, till the appearance of that account of it, which the Society of Arts, &c. intend to give (and which is at preſs among their Tranſactions) when we ſhall not fail to do that Artiſt every Juſtice.

It was not a haſty opinion formed at the moment, but our ſettled judgment, which we ſubmitted to the public in few words, when we ſaid "The merit of WRIGHT cannot be too highly applauded." This ingenious Artiſt has given additional evidence of the propriety of our judgment, in a ſeparate exhibition at late LANGFORD's Room in Covent Garden. On which we preſume to offer a few obſervations.

Mr. W. has, with much modeſty, choſen from MASON's Tranſlation of FRESNOY's Poem on the "Art of Painting" the following lines, which we are ſorry to ſee him adopt; ſorry that bodily indiſpoſitions ſhould add the preſent inſtance, to a liſt already too numerous, of invalids through extreme application to technical purſuits,

All

All have their brilliant moments, when alone
They paint, as if ſome ſtar propitious ſhone;
Yet then, e'en then the hand but ill conveys
The bolder grace, that in the fancy plays.
Hence, candid critics, this ſad truth confeſt,
Accept what leaſt is bad, and deem it beſt;
Lament the ſoul in error's thraldom held,
Compare life's ſpan with art's extenſive field;
Know that ere perfect taſte matures the mind,
Or perfect practice to that taſte be join'd,
Comes age, comes ſickneſs, comes contracting pain,
And chills the warmth of youth in every vein.

Mr. W.'s performances conſiſt of ſelect and ſtriking effects of peculiar lights, moon-light, fire-light, &c. the whole aſſemblage is twenty-four pictures, only one of which has been introduced to the public before. If he could have procured his already exhibited works, it would have added much to the dignity of his collection, and would have rendered it matchleſs.

Will Mr. W. excuſe us, if we preſume to cenſure the idea of companionizing *The Lady in Milton's Comus* (No. I.) with *The Widow of an American Indian Chief watching the arms of her deceaſed Huſband* (No. II.) We confeſs in real life many companions are contraſts to each other, and we are ſorry for it; but the plan on which we wiſh to ſee pictures paired (as well as couples) is rather that of ſimilarity as to principal circumſtances. There is ſurely a total unlikeneſs between the Anglo-Grecian beauties of Comus, and a cuſtom of American Indians. Who would think of ſetting "Sweet Echo" to the muſic of the war-whoop? Not leſs erroneous (in our judgment) is Mr.

W.'s calling theſe pictures *companions* becauſe painted on the ſame ſized cloths. They have both merit; the American is moſt ſtriking.

(No. III.) *William and Margaret*, from the well-known ballad. This ſubject is a lamp-light. Here we inquire, is it ſuppoſable William always burnt a lamp? Would not its abſence have contributed to that obſcurity, uncertainty, and gloom, which ſhould envelope the ſubject, and which equally aſſiſts the ſublime in Painting and Poetry? The opinion of the author of the book of Job is in our favour, in that juſtly admired paſſage ſelected by Mr. BURKE, "Now a thing was *ſecretly* brought to me, mine ear received a *little* thereof — a ſpirit paſſed before my face—It ſtood ſtill, but *I could not diſcern* its form"; yet ſays the ſpeaker, "an Image (an appearance, however indiſtinct) was before mine eyes, who, after a pauſe of ſilence, ſpake &c." And now if the appearance of a ſpirit, aſſuming a viſible form, be ſupernatural; why may not the introduction of a proper quantity of light (attendant on the ſpirit) to compoſe the picture, be accounted for by that ſuggeſtion? The lamp in this picture burns *blue*, but does not impart ſufficient *blueneſs* to the objects around.

(No. IV.) *View of the Caſcade of Terni.*

In the language of an enraptured connoiſſeur, a deviliſh-fine picture.

(VIII. IX.) *The Happy Meeting of* HERO *and* LEANDER, *after his ſwimming acroſs the Helleſpont in a tranquil night*; *and*, as a companion, *The Storm in which* LEANDER *was drowned.*

Theſe

Theſe are proper Companions: our cenſure on that head here ceaſes.

There are few articles of greater conſequence to a painter, than a judicious uſe of the *liberties*. If we miſtake not, the ſtorm *extinguiſhed* the torch of Hero, yet Mr. W. has repreſented her holding it, and takes occaſion from its light, to introduce a great effect. How far is this right? Does not the ſtory ſay, Leander was loſt becauſe *undirected* by the light of the torch? Yet we applaud the effect produced by it: Our eyes ſhall rule our opinion. Let Mr. W. however prepare himſelf, for what raillery may enſue from thoſe who recollect Shakſpere's account of the matter: "Leander being *taken with the cramp*, was drowned, and the fooliſh chroniclers of that age found it was Hero of Seſtos."

(No. XIII.) *The origin of Deſign.*

(No. XIV.) *Penelope unravelling her web.*

Two lamp-lights containing much merit.

We have ſeldom been better pleaſed, than by the little picture (No. XV.) *a diſtant view of Veſuvius* (in eruption): the Moon-light effect brought forward, and the fire kept at a diſtance, are happily managed.

Mr. W. has with the utmoſt propriety availed himſelf of the Defence of Gibraltar, to exerciſe his talents in his own way. We have had many repreſentations of this event, in almoſt all degrees between bad and good. Shall we ſay their more early appearance prevented this picture from being *beſpoke?* We rather wiſh to think ſo, than to ſuppoſe Mr. W.'s merit on the ſubject *could* be overlooked; or that no one thought of employing the only Artiſt capable

of

of defending Gibraltar *upon canvas* as it ſhould be. This picture is marked for ſale; may ſome noble purchaſer ſoon eraſe the *Star*.

(No. XXIV.*) *A View of Gibraltar during the deſtruction of the Spaniſh Floating Batteries, on the 13th of September*, 1782.

"It may be proper to inform the ſpectator, that the painter's original plan was to execute two pictures, as companions to each other, on this event ſo glorious to our country. In the firſt (which is now exhibited) he has endeavoured to repreſent an extenſive view of the ſcenery combined with the action. In the ſecond (which he hopes to finiſh hereafter) he propoſes to make the action his principal object, and delineate the particulars of it more diſtinctly."

Our Artiſt-friends at a diſtance will be pleaſed to be informed ſomewhat of this gentleman's *manual* management. When Mr. W. was at Rome, the painters of that place wondered at his pictures, and among other things inquired how he ſo exactly imitated the mortar, &c. on old walls? "It is beyond the power of *our pencils*." True; Mr. W. uſes an old pallette-knife perfectly pliable, and *trowels* on his colour. He produces the lights on waves, not by painting them as lights, but by glazing a ground of colour proper for thoſe lights, with a coat of colour proper for the unenlightened parts; then while wet, drawing, as it were, with the utmoſt freedom by means of a pencil-ſtick, the lights upon the ſhades. An ingenious method, in the application of which he is very dexterous.

It was with no little foreſight, Sir W. C. when building the exhibition room of the Royal Academy, contrived ſo many corners, and introduced ſuch variety of lights, both true and falſe, as that room contains. It has indeed been complained of by ſome perſons not in the ſecret, but its convenience and application is now too evident to be denied. Yet, after all, what ſervice to the arts, or entertainment to the public, can be derived from expoſing a *number* of pictures, whoſe ſmall ſhare of merit ſhould have precluded their appearance? Let *quality*, not quantity, ever be the criterion of the ſtate of art.

The preſent exhibition contains numerically an unuſual collection of ſubjects: but with regret we give it as our opinion, very few excellent performances. We ſee no improvement, no advance to perfection, no *general* progreſs, among thoſe who are to ſucceed our preſent ARTISTS of deſerved fame. In proof of this poſition, we ſhall divide our remarks into thoſe on eſtabliſhed names; and, thoſe on riſing pretenſions; by which method a clear idea (we hope) of the preſent ſtate of arts may be acquired.

SIR JOSHUA REYNOLDS

Is an artiſt whoſe works we have ſo often admired, that we are ſomewhat over-forward to applaud him. We ſee in all his productions, the man of ſcience, ſkill, and obſervation; the guidance of an eye which looks ſharply about him, and which having been accuſtomed to inveſtigate appearances to their origin, to trace effects to their cauſes, and to reduce combination to its principles, has acquired a learning and facility highly to be commended. But Sir J. does

not

not expect every picture he paints, ſhould be deemed fit to exhibit: not by choice but by neceſſity, does he contribute *ſixteen* pictures to the catalogue; the true character of ſome of which might be juſtly expreſſed by ſaying, they exclude worſe.

His *portrait of his R. H. the P. of Wales*, (No. 155) has been taken pains with, and is in his beſt manner: an excellent picture!

No. 173. *Portraits of a nobleman's three children*, is a very agreeable picture. His whole-lengths have no ſmall ſhare of merit: which is more than we can ſay of ſome of his half-lengths. On the whole, though Sir J. is certainly PRESIDENT, yet is it rather owing to the mediocrity of his antagoniſts this year, than to his own ſuperior, or more excellent exertions.

BENJAMIN WEST, R. A.

Has only two pictures this year on which we ſhall criticiſe; landſcapes not being his profeſſed department.

No. 153. *St. Peter's firſt ſermon after being filled with the Holy Ghoſt*, for his M.'s chapel at Windſor.

It has long been our opinion, that a very extenſive courſe of ſtudies is neceſſary to artiſts in general; but to thoſe who chooſe hiſtory painting as their province, it is indiſpenſable. The ſubject of this picture requires a principal ſtation for PETER, and he has it; good.—But if the words of the text had ſaid, the other apoſtles ſtood behind him like ſo many ſtatues, yet a painter who ſhould give them *ſome* expreſſive motion, would ſtand excuſed in the opinion of every judge. What ſhall we ſay then, to an artiſt, who, when left at liberty to inſert ſuch probable occur-

rences as he thought proper, ſhould make half a ſcore Apoſtles, though equally inſpired with Peter, mute as fiſhes. Is it not more likely that the foreigners heard each apoſtle ſpeaking *their* native dialect, (probably the number of languages might be about ten or eleven, though fourteen or fifteen countries are named) than that while PETER ſpake Judean, or Syriac *, each country ſhould hear in its own language, the words of *his* diſcourſe? Where on this idea is the poſſibility of the ſuppoſed *babbling*, and jargon, imputed to new wine? Is it credible that no other apoſtle preached at that time? were they all idle? inſpired in vain? Pray Mr. W. think again on this ſubject. What would our readers, eſpecially our female, and maternal readers ſay, ſhould we tell them, that, in the midſt of a numerous throng, Mr. W. has repreſented ſeveral women lying on the ground, and ſeveral children ſprawling about them? We are ſure no Engliſh concourſe, conſiſting of 3000 perſons (not to include thoſe unconverted) could poſſibly admit ſuch a circumſtance. It is unnatural: unleſs Mr. W. can prove that eaſe and ſafety accompany a tumultuated aſſembly.

To criticiſe *colouring*, &c. would be uſeleſs to moſt of our friends: we wiſh we could commend this picture in that reſpect; it wants (as does the following) ſome of WRIGHT.

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* Tongues or languages (in the plural) are mentioned expreſsly; but PETER's addreſs is only to the *Jeruſalem* Jews; for how did the foreigners crucify, &c.

No. 219. *The Lord's Supper*, for Windſor chapel.

If we grant, for the ſake of decoration, that the ſcene of this ſubject had *pillars*, *curtains*, &c. (which we believe were ſeldom beſtowed on upper rooms) yet we can by no means admit JUDAS to a place in this compoſition: it appears to us contrary to the expreſs words, which ſay "having received the ſop, (*i. e.* of the foregoing ſupper) he went out;" *after* his going out was inſtituted the Euchariſt. It is to no purpoſe to ſay, that painters in general retain him: Is it juſt or probable? if not, let genuine artiſts think for themſelves, and, eſpecially in treating ſacred ſtory, be reſolute in what is right and decorous. This is not one of Mr. W.'s worſt compoſitions, had he made his apoſtles more attentive to what was going forward, and conſulted probability and coſtume in ſeating them, &c.

MONS. DE LOUTHERBOURG, R. A.

Has done his utmoſt, to create if poſſible a variety in this aſſemblage; which, after every contrivance, is yet overloaded with portraits: a Golgotha; a Place of Sculls. And what ſhall we ſay of this gentleman's works? They are moſt of them ſo ſlight, as ſcarcely to require remarks: ſome are good, ſome ſo, ſo.

No. 63, *A ſeaport in the Levant* is, by the figures, rendered as agreeable as any, and may give occaſion for a remark, how neceſſary ſkill in managing figures, is, to a landſcape painter, though too too much neglected.

If any proof that Mr. de L. is a *manneriſt* were wanting, we might appeal to almoſt every occaſion on which he has Engliſh figures to introduce; his Engliſhmen look like *tranſplanted* Frenchmen. In general this artiſt conducts the light of his pieces with ſkill;

but, in point of colouring we wiſh to remark, that *oneneſs* of colour, and harmony of colours, are two diſtinct principles: ſome of Mr. de L.'s pictures ſuggeſt the idea of the former, but are void of that variety of tones, &c. neceſſary to the latter. If the country delineated even in VIEWS, is barren in this reſpect, we need not to ſay, genius may render it fertile.

JOHN SINGLETON COPLEY, R. A.

This artiſt exhibits portraits of three of the younger princeſſes, in a picture which has merit in parts; as it were by fits; but which on the whole has too many *equivalents* in its compoſition. Unwilling that any leaf of the vine which hangs around, or any flower that blows ſhould have reaſon to complain, the artiſt has paid them every attention. Has he thereby exalted the merit of his picture?

We are very glad to ſee a commendable picture of COSWAY's. *A portrait of an old gentleman*, has not the uſual *affectation* of this performer.

REV. WILLIAM PETERS, R. A.

Still poſſeſſes his former merit; the *ripeneſs* of this maſter's colouring is heightened (which it does not rerqire) by the coldneſs of moſt of the pictures in the room. We are glad to ſee the ſpirit of his works: but ſhould ſtill more admire them, had his portraits leſs pompoſity.

We are happy amid the crowd of portraits, to meet with any thing that looks like hiſtorical talents: we ſhall therefore praiſe Mr. RIGAUD, R. A. whoſe productions have no little merit. We praiſe them—

not, as ſubjects, but that we ſuppoſe is not his fault. Did it originate with the artiſt, we would remonſtrate, that the intemperance of NOAH is, equally with LOT'S criminality, improper for the canvas. Much may be ſaid, relative to the true ideas connected with thoſe ſtories, which not being commonly adverted to, or popularly underſtood, ſhould forbid ſuch ſelections from ſacred writ. We think his admiſſion-picture of *Sampſon burſting his bands*, in many reſpects admirable; but to explain the *matchleſs* effect of his ſtrength, ſomewhat greater notice ſhould have been taken of his bands, ſince the ſtronger and more numerous they appear, the greater is our conception of the force which deſtroyed them.

His two little pictures are not ANGELICAS.

We ſhall commence our remarks on thoſe undignified with the redoubtable letters R. A. by adviſing MARIA COSWAY, that every poetical perſonification will not coincide with the powers of the pencil. If this artiſt means her "DELUGE," as a proof of this doctrine, ſhe has done well to exhibit it; if not, we ſhould have been glad to have ſeen this picture explained to common capacities, though it had taken a whole page.

The arts ſpeak to the EYE; to render their productions intelligible, not to ſay popular, they ſhould exhibit what the eye may be ſuppoſed acquainted with. To repreſent NEPTUNE and TRITONS is an advance into the ideal; but to perſonify the DELUGE ſeems labour loſt. Attitudes unthought of, are attitudes not very natural: to repeat ſomewhat of what *may* have been compoſed by a foregoing artiſt, is at leaſt as pardonable, as to ſet figures in ſuch poſtures as ſtamp them. This remark applies to her ſmaller hiſtories.

Mr.

Mr. WEBBER exhibits a number of landſcapes, views of various parts taken in Capt. COOK's laſt voyage. Theſe have much merit, beſides being as we are informed valuable for local truth. His figures might be improved.

Mr. HODGES's *views in Eaſt India*, may be juſt for aught we know, but do not meet our conceptions of that country.

We can ſay nothing to imagination run mad. "Do you note us," Mr. FUSELI?

We have always conſidered OPIE as a genuine genius; to have been taken from a ſand-pit, or thereabouts, and to paint, when aged under twenty, whole length pictures, may well be thought to juſtify our opinion. Take care of becoming a *manneriſt*. Nature; nature, but *liberally* not *literally* attended to.

We ſhall now deſcend from theſe upper regions, but firſt think proper to ſay, that unqueſtionably there are many good pictures in oil (and in *miniature* too, but unwilling to offend the ladies, who ſeemed to admire them, we noticed chiefly thoſe of SHELLY, NIXON, and SHIRREFF) but, in general we venture to ſay, the majority are with much propriety placed below, or above, the *point of ſight*.

We obſerve that by affectation of delicacy, or through unfortunate ſubjects, our artiſts paint fleſh as though it had no *blood*. The ruddy beams of health are ſcarce traceable in the countenance, and as to hands and arms, &c. they are for the moſt part *evidently* copied from plaiſter. Hence they produce cold, chilly pictures, void of animation; ſuch as, ſhould the painter place himſelf behind them for months, he would have no opportunity of making a reply to any queſtion put to his picture.

SCULP-

SCULPTURES.

MR. BACON, R. A. has furniſhed a very pretty piece of ſculpture; this artiſt ſtands juſtly foremoſt among our ſculptors.

There are likewiſe monumental thoughts, by FLAXMAN and BANKS, not without merit: but, what we more particularly noticed, were *Venus introducing Helen to Paris*, by SPILLER, and IXION, by PROCTOR. The firſt (beſides its merit) becauſe it was the attempt for the prize-medal (gold), and our opinion is, that, in order to inform the public what riſing abilities are coming forward, the prize performances ſhould regularly have places in the exhibition. This piece loſt the prize: if the loſer has ſo much merit, the winner might with the utmoſt propriety have requeſted the public attention: or, if the connections of a victor, not his merit, were rumoured to have gained him the prize, how could he better refute the idea, than by exhibiting his performance? The ſame remark applies to the pictures; let the public judge of the competitors, not only occaſionally, but regularly.

MR. PROCTOR, we underſtand, was formerly clerk to a merchant in the city, but being led by his genius to amuſe himſelf with deſign, has gradually advanced his abilities to the production of a model, which would not diſgrace the beſt of our ſculptors. Let him have his ample ſhare of applauſe.

The drawings, HISTORICAL or ARCHITECTURAL, are not very important.

On

On the whole, our opinion is, that far too many ſubjects are but indifferent, to call this a good exhibition. We are happy to think, it by no means deſcribes the ſtate of the arts; that can only be known by combining the powers of GAINSBOROUGH, WRIGHT, CIPRIANI, DANCE, ROMNEY, GILPIN, MARLOW, &c. &c. to thoſe of the preſent exhibitors; ſuch a coalition is "a conſummation devoutly to be wiſhed!"

We are not a little pleaſed to obſerve, that ſculpture has found a friend among the ladies, in the Hon. Mrs. DAMER: that many ladies have done honour to the crayon, and pencil, is notorious; far be it from us to refuſe our applauſe to the execution of this lady-artiſt's models and marbles.

The remarks which ſeemed generally agreed to, as juſt, by the company in the rooms, were, that the ſuperabundance of very moderately executed portraits, indicated a decline of either ſpirit, or ſkill among the artiſts. If no attempts beyond mere copying are endeavoured at, the mere copier will fail even in that purſuit. This obſervation ſhould prompt thoſe who wiſh to excel, to enlarge their ideas, and extend their ſtudies; aſſured, that whoever can perform, though not exquiſitely, in a ſuperior department, will find his advantage in treating inferior ſubjects with greater *command*. We therefore think Mr. SHELLEY has done well, to paint hiſtory in miniature; though unuſual, we ſee no prohibition of ſuch attempts.

If we were to judge of the riſing artiſts from their drawings, we ſhould think them very inattentive to the precepts of their inſtructors; ſome are wild, almoſt inclined to madneſs, but the generality, very flat and ill-compoſed. There are one or two by engravers, but no prints; for ſince that branch of the arts is conſidered as void of merit, and its profeſſors can never riſe to be ACADEMICIANS, ſince they have been termed mere bricklayers who build houſes from the deſigns of others, without underſtanding them; we are not ſurpriſed, thoſe maſters whom the public *ſuppoſe* to have merit, ſhould reſent the indignity by their abſence.

O! for a liberal, a public ſpirit, which ſhould reward *merit*, not men; which by healing breaches, by ſoothing the offended, by concord, by affection, by eſteem, ſhould attract, and unite, as it were, in one reſplendent focus, the merit and abilities of BRITISH ARTISTS!

*** *Our Readers will excuſe the delay of the* COMPENDIUM *of* COLOURS; *the temporary nature of the preſent ſubject, and our deſire to convey* early *information, will not only entitle us to pardon, but we hope to applauſe.*

MISCELLANIES.

TO THE EDITOR OF THE ARTISTS REPOSITORY.

SIR.

I DOUBT not but your readers have received much pleaſure from thoſe remarks you have communicated on the productions of our preſent artiſts; but as I obſerve you have only hinted at certain exhibitors, I beg leave to offer you ſome intelligence on the ſubject.

In the firſt place, Mr. CARTER has requeſted the attention of the public to a collection of his works, in number thirty-five; "*all painted without commiſſion.*"

No I. *Siege of Gibraltar.* "With great deference "he ſubmits, that if the preſent ſcene is conſidered "as to pictureſque effect, there cannot in nature be "found more *beautiful* and romantic ſhapes: the hills, "the dale, the water, ſmoke, and fire, as well as the "rock and buildings, are ALL the eye looks for! &c." What pity Mr. WRIGHT had not ſerved an apprenticeſhip to this GREAT maſter— of ſpeechification!

No. II. *The Princeſs Royal, &c. worſhipping the Graces.* "He was here to conſider of a *tout enſemble*, and a thou-"ſand other difficulties, that his *want of penetration* led "him to overlook: for the *ſame reaſon* he is obliged to "decline going on with the companion."

No. III. *Immortality of Garrick.* "This picture was "in laſt exhibition (at Somerſet Houſe), but was placed "in the lobby, ſo *high* above the eye, it was impoſſible "to diſtinguiſh one portrait from another: heads as large "as life were placed *under* it."

No. IV. *Death of Cook.* "This picture was *ſent* laſt "year to the exhibition; it was not admitted, and lay in "the *lumber room* at Somerſet Houſe, for upwards of a "month."

To what ſhall we attribute this difference of opinion between Mr. C. and the R. A.? Not to any defect of *his* natural optics, for thus ſaith he of himſelf,

No. VIII. *Shenſtone's ſchool.* "The author was ſo "captivated with the deſcription of this ſchool, that "he ſcarce ever *loſt ſight* of it for upwards of *four years*, "although in that time he travelled *many thouſand* miles. "He was therefore induced to paint it, that his thoughts "might be at *liberty* to embrace other ſubjects."

Sir JOSHUA has told us, it is a bad quality in a painter, to be too good a ſpeaker; Mr. C. thinks otherwiſe; I have therefore made him review himſelf, for I conſider both his phraſeology and ideas, as *ſuperlative*. If he aſks my opinion of his exhibition, I will likewiſe aſk him, what thought the author of the following epitaph?

Here lies * * * * * * &c.

Whoſe virtues and vices bore no proportion!

It is fit the public ſhould be informed, that how greatly ſoever the R. A. may be cenſured for ſuppoſed partiality, they are not totally blind; they can diſtinguiſh between merit, and affectation of it; and are not ignorant that

that there are *quacks*, in the arts, as well as in other profeſſions.

Give me leave, Sir, to acquaint you, that although Mr. Rossi has not exhibited the model which won the prize from Mr. Spiller, he has contributed a ſubject much to be applauded, and even deemed by the Academy *worthy* their purchaſe.

It has been ſaid, that exhibitions have contributed to raiſe too great a *number* of artiſts, for all of them (or the majority) to ſucceed, either in their profeſſional merit, or in the means of ſupport equal to their ideal rank: would not the eſtabliſhment of ſimilar inſtitutions in the country towns, excite a yet greater number to become artiſts, whoſe labours ſhould rather be directed to the plough, or the loom? I confeſs as a perſon whoſe time is of ſmall value to the community, and whoſe fortune is fixed, I think no harm in ſpeculating a little on the arts myſelf, but the circumſtances of all are not ſo eaſy.

I think you might without vanity have informed the public, that as his R. H. the P. of Wales honoured the Academicians *this* year with his preſence at dinner; the exhibition did not open till April 27, (inſtead of 24) to write, print and publiſh with ſo much rapidity, may claim no ſmall indulgence, and applauſe.

Yours, &c.

May 20, 1785. N. N.

Should you not have noticed Farringdon, Hopner, and Elmer? Mr. Proctor has obtained the prize as a painter, and is yet young.

The majority of Academicians are abſent; a circumſtance *never known before*.

SIR ANTHONY VAN DYCK was born at Antwerp, anno 1599: and gave ſuch early proofs of moſt excellent endowments, that it is ſaid RUBENS (his maſter), to divert him from hiſtories, uſed to commend his talent in portraits, and kept him continually employed in buſineſs of that nature, ſo that he reſolved at laſt to make it his principal ſtudy; and for improvement went to Venice, where he attained the beautiful colouring of TITIAN, PAULO VERONESE, &c. And after a few years ſpent in Rome, Genoa, and Sicily, returned home to Flanders, with a manner of painting, ſo noble, natural, and eaſy, that TITIAN was hardly his ſuperior, and no other maſter equal to him for portraits. He came to England, ſoon after RUBENS had left it, and entered in the ſervice of King Charles I. who conceived great eſteem for his works; honoured him with knighthood; preſented him with his own picture, ſet with diamonds; aſſigned him a conſiderable penſion; ſat very often to him, and was followed by moſt of the nobility and principal gentry of the kingdom. He was a perſon low of ſtature, but well proportioned: very handſome, modeſt, generous, and obliging; a great encourager of all who excelled in any art or ſcience. He married one of the faireſt ladies of the Engliſh court, daughter of Lord Ruthen Earl of Gowry, and lived anſwerable to her birth. His own appearance was very rich, his equipage magnificent, his retinue numerous, his table ſplendid; and ſo much frequented by people of the beſt quality of both ſexes, that his apartments ſeemed rather the court of a prince, than the lodgings of a painter. He grew weary, towards the latter end of his life,

of

SIR ANTHONY VANDYCK.

Portrait & History Painter.

of the continual trouble that attended portrait painting; and being deſirous of immortalizing his name by ſome more glorious undertaking, went to Paris; in hopes of being employed in the grand gallery of the Louvre: but not ſucceeding there, he returned, and propoſed to the king (by his friend, Sir Kenelm Digby) to make cartoons for the Banqueting-Houſe at Whitehall: the ſubjects of which were to have been—the inſtitution of the order of the garter—the proceſſion of the knights in their habits—with the ceremony of their inſtalment—and St. George's feaſt. But his demands of fourſcore thouſand pounds, being thought unreaſonable, while the king was treating with him for a leſs ſum, the gout, and other diſtempers, put an end to his life, anno 164⅟. He was interred in St. Paul's church.

An engraving in aqua-tinta from one of the ſketches for the Banqueting-Houſe, has been publiſhed within theſe two or three years.

His price for a half length was forty pounds; for a whole length ſixty.

It is true that public ſtructures and pompous edifices, may diſplay the eſtimation of polite arts in a nation; yet are ſuch buildings not infrequently devoted to purſuits in which the bulk of that very nation are not only unintereſted, but to which they have little or no inclination. We are therefore pleaſed to find that individuals whoſe knowledge places them in reſpectable ſituations, diſcover an acquaintance with the arts, whenever occaſion admits. In a volume of entertaining diſcourſes on va-

rious

rious ſubjects, Dr. PERCIVAL, of Mancheſter, has included a few obſervations, which we flatter ourſelves will prove acceptable to our readers; and we rather ſelect them, becauſe profeſſional books on the ſubject are more probably within the acquaintance of our friends; and becauſe we watch with ſome attention that *ſpread* of knowledge to which we deſire to contribute.

Theſe eſſays are but ſhort. Dr. P. will excuſe our tranſcribing them.

ON THE

BEAUTIES OF NATURE.

"That ſenſibility to beauty, which, when cultivated and improved, we term taſte, is univerſally diffuſed through the human ſpecies: And it is moſt uniform with reſpect to thoſe objects, which, being out of our power, are not liable to variation, from accident, caprice, or faſhion. The verdant lawn, the ſhady grove, the variegated landſcape, the boundleſs ocean, and the ſtarry firmament, are contemplated with pleaſure by every attentive beholder. But the emotions of different ſpectators, though ſimilar in kind, differ widely in degree: And to reliſh, with full delight, the enchanting ſcenes of nature, the mind muſt be uncorrupted by avarice, ſenſuality, or ambition; quick in her ſenſibilities; elevated in her ſentiments: and devout in her affections. He, who poſſeſſes ſuch exalted powers of perception and enjoyment, may almoſt ſay with the poet,

"I care not Fortune! what you me deny;
"You cannot rob me of free Nature's grace:

"You

" You cannot ſhut the windows of the ſky,
" Thro' which Aurora ſhews her bright'ning face;
" You cannot bar my conſtant feet to trace
" The woods and lawns, by living ſtream, at eve:
" Let health my nerves and finer fibres brace,
" And I their toys to the great children leave:
" Of fancy, reaſon, virtue, nought can me bereave."
Thomſon's Caſtle of Indolence.

" Perhaps ſuch ardent enthuſiaſm may not be compatible with the neceſſary toils and active offices, which Providence has aſſigned to the generality of men. But there are none, to whom ſome portion of it may not prove advantageous; and if it were cheriſhed by each individual, in that degree which is conſiſtent with the indiſpenſable duties of his ſtation, the felicity of human life would be conſiderably augmented. From this ſource, the refined and vivid pleaſures of the imagination are almoſt entirely derived: And the elegant arts owe their choiceſt beauties to a taſte for the contemplation of nature. Painting and ſculpture are expreſs imitations of viſible objects: And where would be the charms of poetry, if diveſted of the imagery and embelliſhments, which ſhe borrows from rural ſcenes? Painters, ſtatuaries, and poets, therefore, are always ambitious to acknowledge themſelves the pupils of nature; and as their ſkill increaſes, they grow more and more delighted with every view of the animal and vegetable world. But the pleaſure reſulting from admiration is tranſient; and to cultivate taſte, without regard to its influence on the paſſions and affections, " is to rear a tree for its bloſſoms, which is ca-
" pable of yielding the richeſt, and moſt valuable fruit."

" A taſte

"A taſte for natural beauty is ſubſervient to the higheſt purpoſes: And the cultivation of it not only refines and humanizes, but dignifies and exalts the affections. It elevates them to the admiration and love of that Being, who is the author of all that is fair, ſublime, and good in the creation. Scepticiſm and irreligion are hardly compatible with the ſenſibility of heart, which ariſes from a juſt and lively reliſh of the wiſdom, harmony, and order, ſubſiſting in the world around us: And emotions of piety muſt ſpring up ſpontaneouſly in the boſom, that is in uniſon with all animated nature. Actuated by this divine inſpiration, man finds a fane in every grove: and glowing with devout fervour, he joins his ſong to the univerſal chorus; or muſes the praiſe of the Almighty, in more expreſſive ſilence. Thus they

"Whom nature's works can charm, with GOD himſelf
"Hold converſe; grow familiar, day by day,
"With his conceptions; act upon his plan;
"And form to his, the reliſh of their ſouls."

Akenſide.

Such ſentiments not only do honour to Dr. P. as a man of ſenſibility, and goodneſs of mind, but muſt be allowed as forcible reaſons for cultivating an acquaintance with the arts: Inſtances of their abuſe, thus contraſted, loſe their application, and energy. Be it always remembered, that in the preſent ſtate, every good has its attendant evil; happy the mind which poſſeſſes ſkill to diſcover and enjoy the good, and to avoid the miſuſe of polite and ornamental ſtudies.

MISCELLANIES.

DR. PERCIVAL told us, in his "Eſſay on the Beauties of Nature," that taſte is univerſally diffuſed through the human ſpecies. In SECTION II. he ſays, "But though all mankind are endued with the principle or faculty of taſte, it often lies almoſt entirely dormant, for want of cultivation. The ſavage Indian, wholly occupied in providing for the neceſſities of life, traverſes the deſert, and the flowery lawn, with equal indifference. Eager in the chaſe, he ſcarcely turns his eye, as he paſſes along, to contemplate the golden beams of the ſetting ſun, reflected from the lake of Erie. Or if he quit his native wilds, in the ſummer ſeaſon, to fiſh in the river Ohio, he ſits in his canoe, inattentive to the awful cataract, and views the moſt ſplended ſcene in the creation, with ſlight and tranſient emotions."

With the utmoſt deference, we beg leave to queſtion the fact as here ſtated. We have been informed, that the Indians of America conſider the ſtupendous cataracts of their country, with more than ſlight emotions; ſuppoſing them to be in a peculiar manner the reſidence of the GREAT Spirit. Such relations are not unfrequent in books of travels; and this idea ſeems eſtabliſhed, by the Indian Prince, who, in the preſence of CARVER, threw into the foaming ſurge his accoutrements, as well neceſſary, as ornamental; at the ſame time, praying for "a clear ſky, a beaver-ſkin couch, and the ſhade of the great tree of peace." We rather adduce theſe remarks, becauſe we

are of opinion, that the unuſual beauties and combinations of nature or art affect the human mind very ſtrongly: but when that mind has been accuſtomed to, and has acquired a familiarity with them, the effect ſo far ceaſes as ſcarcely to be diſcoverable. How often have we ourſelves paſſed by St. Paul's church with indifference to its majeſty? yet when the light of a conſiderable fire near it had, by its effects, created a novelty of aſpect, the mind was at once ſtruck with the dignity, and grandeur of that magnificent building. Undoubtedly ſimilar occurrences have happened to others.

"Painting," ſays Dr. Percival, "occupies a wide field of ſimilitude and aſſociation, diſplaying all thoſe objects, which are known to us in nature, by diverſity of figure, or the various ſhades of colour. Even motions and ſounds may be expreſſed by this wonderful art. For, as they are accompanied, in many inſtances, with a certain configuration, or poſition of parts, the ſign is readily adopted for the thing ſignified. And we ſee or hear upon the canvas, the horſe *ſtarting* aghaſt at the ſudden view of the lion; the ſoldier *running* towards his dying general with the news of victory; the cock *crowing* at the denial of Peter; and the water-fall *daſhing* againſt the rocks below.

"The energies of the arts are ſo powerful and multifarious, that they have, at command, all the emotions and paſſions of the ſoul. They may excite or reſtrain, kindle or extinguiſh paſſion, and thus, according to their application, become the inſtruments either of vice or of virtue. They are incident, likewiſe, to numberleſs adventitious aſſociations, which, counteracting or diverſi-

"fying

fying their natural and original tendency, may make them adminiſter to vanity, oſtentation, pride, envy, and jealouſy. Such diſpoſitions are ſometimes found in the profeſſors of theſe arts; and the diſplay of them, in men of diſtinguiſhed genius and merit, raiſes in our minds a painful ſtruggle of diſcordant emotions."

"Whoever, therefore yields himſelf, implicitly, to the magic deluſions of the fine arts, is in danger of having his judgment impaired, his heart corrupted, and his capacity deſtroyed for the ordinary duties and enjoyments of life.

To this ſource may be traced all the follies and extravagance of what is termed VERTU. Admiration ſtimulates the deſire of poſſeſſion, however immoderate the price; poſſeſſion turns the admiration of the object to ourſelves; and this is ſucceeded by a fond and abſurd impatience to diſplay a ſuperiority over others, both in taſte and property.

"What brought Sir Viſto's ill-got wealth to waſte?
"Some dæmon whiſper'd, "Viſto, have a taſte."
"Heaven viſits with a taſte the wealthy fool;
"And needs no rod, but Ripley with a rule.

"But it is further to be obſerved, that, as an acute reliſh for beauty, and a quick diſcernment of deformity are, in a certain proportion, neceſſarily connected together; the latter may become predominant, through pride, affectation, or too frequent indulgence. Whenever this happens, taſte will prove the inſtrument of pain, and not of pleaſure: and the faſtidious feelings of diſguſt, ſo often

excited, will be transferred, from the works of human ſkill, to human life; rendering the temper petulant, moroſe, and ſelfiſh. But a perverſion of the powers of the imagination is no argument againſt their proper culture, and well regulated application. For reaſon itſelf is liable to abuſe; and philoſophy and religion have been rendered ſubſervient to ſcepticiſm and ſuperſtition."

The juſtice of theſe obſervations is too evident to any perſon, who has been converſant among *cognoſcenti*; but perhaps, that overbearing petulance ſo juſtly condemned, is among the moſt certain ſigns of *affectation* of taſte; rather than an attendant on judicious information. At leaſt this we muſt ſay, that where any one acquainted with the difficulties which accompany the ſtudies of art, diſcovers and ſcrutinizes blemiſhes not conſpicuous, he is either ſadly depraved in his manners, however accurate in his judgment; or one whoſe ſenſibility has been blunted, by what ſhould have excited it; if indeed he ever poſſeſſed the principles of genuine taſte at all.

The perſon of real taſte will rather dwell on ſucceſs, than on failure; on thoſe parts which are good, rather than thoſe faulty: and, for the ſake of his own feelings, will more readily enjoy what is leaſt bad, than inveſtigate what is reprehenſible; ſince that is to himſelf a ſource of painful ſenſations: and ſurely, by this diſpoſition of mind, his temper will be very far from becoming "petulant, "moroſe, or ſelfiſh."

EX-

Winter.

London, Publish'd March 1, 1785 by H. Goldney N.o 15 Paternoster Row.

EXPLANATION

OF THE FIGURE OF

WINTER.

THIS plate repreſents the effects of the ſeaſon, principally by our care to guard againſt them; to moderate the ſeverities of cold, we call in the aſſiſtance of fire; to ſhelter ourſelves from the beating rain, and other inclemencies, we erect ſubſtantial habitations.

The former ſeaſons were pleaſed with the open air; that is too bleak for WINTER; ſince even under ſecurity from the deſcending torrent, and guarded from conſtricting cold, ſhe finds the convenience of warm and plentiful clothing, nor rejects an addition of fuel to the fire.

Shall we, as the ſeaſons paſs over us, learn a leſſon of moderation in the conduct of our minds? Paſſions violent as the heats of SUMMER, are not leſs to be avoided, than thoſe chill as the froſts of WINTER. Extremes are dangerous: Happy thoſe who adopt the golden mean, and amidſt the verdant treaſures of SPRING, neglect not thoſe bloſſoms which may produce the faireſt fruit; yet happier thoſe who can look around them with ſatisfaction, and enjoy in their preſent ſituation, the cheerful reward of former labours! Happy who in the winter of life enjoy the benefits of early ſtudy or youthful induſtry!

EXPLANATION
OF THE
THEORY OF COLOURS.

WE are indebted to the great NEWTON, for our knowledge of the properties and compoſition of light; and much of our information reſpecting the nature of colours. That immortal philoſopher diſcovered, that a ray of light was not ſimple and uncompounded, but compoſed of a number of rays, different in their refractive powers, conſequently in their colours; theſe rays united after a conſtant order, compoſe one beam of light. The THEORY OF COLOURS, therefore, is repreſented by a figure employed in ſeparating by a priſm, a ray of light, and contemplating its effects on a board which receives the ray. As the order of the colours is ſimilar to thoſe in a rainbow, we have introduced that phænomenon; and, as that delightful part of the vegetable creation, flowers, is decorated with the moſt brilliant tints and variegated hues, they alſo form a part of this compoſition.

The proper THEORY OF COLOURS for an artiſt, is, the ſtudy of nature: yet whoever is not content with a ſuperficial ſurvey, but attentively examines her works in their principles, will find his reſearches amply repaid both with profit and pleaſure.

This at leaſt is the opinion of a very eminent artiſt, whoſe acquaintance with natural philoſophy, as well as with natural appearances, enables him to give a ſatisfactory reaſon for every tone of color in his picture: nor does he expreſs the reflection of a cloud, without well underſtanding wherefore its tinge inclines to the colour repreſented, rather than to any other. A laudable example of application, to ſomewhat beyond mere imitation of obvious appearances!

EX-

Theory of Colours.

London, Pub.d April 1.1785. by C. Taylor N.o 10 near Castle Yard, Holborn.

Plenty.

London, Publish'd by C. Taylor N.° 10 near Castle Street, Holborn May 1.1785.

EXPLANATION

OF THE FIGURE OF

PLENTY.

THE ſtory of the CORNUCOPIA is ſo well known, that a repetition of it is unneceſſary; as an attribute of PLENTY, it conſtantly holds a principal place: in this deſign it appears filled with thoſe productions which are held in the greateſt eſteem by mankind in general, as well for their utility, as their importance.

Since human life is ſupported by the fruits of the earth, and "Kings themſelves are ſerved by the field," an abundance of thoſe fruits is not only deſirable, but neceſſary. Should any inquire by what means they are attained; we reply, not by ſloth and idleneſs; by wiſhes, and deſires; but by the well directed efforts of perſevering diligence, by the indefatigable labours of induſtry (hinted by the bee-hive), to whom PLENTY unveils herſelf without reſerve, and to whom her productions are freely offered.

Should the ſentiment expreſſed by this deſign, be juſtly felt by the younger part of our readers, they may eventually have reaſon to remember with pleaſure, the ſubject which taught them this uſeful leſſon.

EX-

EXPLANATION

OF THE FIGURE OF

TASTING.

IN order to procure that variety which is a principal ſource of pleaſure in the arts, and of which they boaſt as a diſtinguiſhing peculium, almoſt confined to themſelves, we intend to offer repreſentations of the ſenſes, under the characters of Boys. Perhaps in conformity to this idea, there may be a propriety in ſuppoſing that our bodily ſenſes are not enjoyed by us in perfection. TASTING is ſurely much debauched by the contradictory variety preſented to it; in many kinds of animals, this faculty ſeems much more exact than in ourſelves, and the ſame obſervations are true of the other ſenſes.

Under the idea of a boy indulging himſelf in the enjoyment of fruits of moſt exquiſite flavour, we repreſent TASTING. The grape, the fig, the date, the water-melon, are ſpecimens of the copious ſtores provided by nature to ſatisfy this ſenſe. Not to one region or climate, is this bounty confined: every country produces for the ſupport of human life, and for the gratification of TASTING, what appears to its inhabitants moſt agreeable, and ſalutary.

Happy Britain! to whom if nature has denied the moſt poignant fruits, ſhe has likewiſe forbidden the moſt fatal; but, whoſe commerce ſupplies even the productions of the tropics; whoſe ſkill raiſes even the pine-apple!

Autumn.

London Publish'd June 1:1785 by C Taylor N.º10 near Castle Yard Holborn.

MISCELLANIES.

IT has long been objected to the Britiſh nation, that the memories of its illuſtrious natives are ſuffered to periſh, without public monuments to perpetuate them, unleſs they are of ſuch magnitude that every kind of monument is ſuperfluous. The liſt of Britiſh worthies would more than equal that of any nation; but where ſhall we find memoirs of their lives, or even notice of their abilities, except in their own productions? while France augments its glory, by enrolling among its "illuſtres" whoever has diſtinguiſhed himſelf above the crowd. There is too much truth in this opprobrious reflection: while at the ſame time, we ſhall not heſitate to ſay, that many names, which appear with honour in French eulogia, would juſtly be ſuffered in Britain to paſs along the ſtream of tranquil oblivion *ſub ſilentio*.

It is certain that the more general is the ſpread of knowledge and information in a country, the more numerous will its great men appear to be; the well informed public will diſcern merit, where otherwiſe it might be over-looked; will ſeek it out, where modeſty renders ſearch neceſſary; and will beſtow applauſe, which, however juſt, only thoſe acquainted with the merit of the claimant can contribute.

Engraving is an art difficult to execute with ſucceſs, tedious in its operation, and hazardous in its emolument; theſe difficulties are counterbalanced, by the diſperſion of an engraver's productions in all parts, if they deſerve it;

and by the praiſe which his works attract from remote kingdoms. Not confined, like pictures or ſtatues, to the gratification of a ſingle poſſeſſor, their merit claims attention, reſpect, and applauſe from the world at large.

Long had France enjoyed the reputation of producing the beſt engravers, and loud were the plaudits which echoed from all parts on its productions. Superior to hoſe of other nations! unrivalled! inſuperable!———

Excellent, ſaid the Genius of Britain, but not inſuperable; unrivalled, I confeſs, by others; it remains for me to ſurpaſs them. Their glory ſhall be eclipſed by the merit of

WILLIAM WOOLLETT.

The world has juſtified her boaſt: wherever ſcience has erected her throne, or the arts have been held in eſteem, there the works of WOOLLETT have been admired, honored, and beloved.

The man who raiſes from obſcurity any branch of art, whoſe endeavours to render it worthy of notice, and eſteem, are crowned with ſucceſs (eſpecially if that ſucceſs be thought complete), may juſtly be reckoned among the moſt fortunate of mankind. Many have laid the foundation, whereon others have afterwards erected the ſuperſtructure. Many have undertaken—but their undertakings have been finiſhed by ſtrangers. The extent of art, and the ſhortneſs of human life, render theſe events frequent, if not general. But the abilities of Mr. WOOLLETT, original, extenſive, penetrating, indefatigable, were happily rewarded with their juſt applauſe, while yet he could receive it: not poſtponed till after his de-

ceaſe

To the Memory of

Mr WILLIAM WOOLLETT.

London, Publish'd by C. Taylor N.° 10 near Clyffe Street, Holborn. Aug.t 1. 1785.

ceaſe (the uſual lot of artiſts), but rendered, while it might recompenſe his paſt, and animate his future labors.

The family of Mr. WOOLLETT was of Maidſtone in Kent; and, we believe, watchmakers by profeſſion, as were many of the inhabitants of that town. His early attachment to deſign, prompted his parents to place him apprentice to Mr. TINNEY, engraver in Fleet-ſtreet, who had the honor of inſtructing two very reſpectable geniuſes—we mean, beſide Mr. WOOLLETT, Mr. ANTHONY WALKER, an artiſt whoſe taſte, and ſkill in ſmaller performances, are entitled to praiſe; this gentleman was ſenior apprentice, and Mr. WOOLLETT worked with him ſome time after he commenced maſter, till a ludicrous occaſion ſeparated them.

To return to the order of time;—Mr. WOOLLETT'S abilities, while under inſtruction, were well known, and many, if not all, of thoſe works which do credit to Mr. TINNEY, were the productions of Mr. WOOLLETT; whoſe talent conſiſting chiefly in a new manner of treating landſcape, he was employed in engraving views of the public gardens, Vauxhall, Marybone, &c. and of the ſeats of noblemen, and gentlemen. To thoſe which were engraved for Mr. TINNEY, Mr. WOOLLETT'S name appears both as deſigner and engraver. We remark in them, evident proofs of good principles, and abundant pains, labor, and attention. In fact, his care and patience in the execution of his works, are not to be conceived by any who are ſtrangers to the profeſſion; nor perhaps adequately, by thoſe who are acquainted with it, unleſs they had opportunities of ſeeing him work, orat leaſt, of inſpecting the progreſs of his plates.

The courſe of life of an artiſt, ſedulouſly intent on raiſing himſelf to fame by his merit, and ſubſiſting by his induſtry, preſents few or none of thoſe ſtriking tranſitions, or intereſting events which may pleaſe the generality of readers: a ſeries of productions excelling in merit, as ſucceſſive in time, is all whereby he expects to be diſtinguiſhed, and by theſe Mr. WOOLLETT eminently was diſtinguiſhed; for whatever might be thought of his previous performances, his firſt *great* production was the NIOBE, after a picture of Mr. WILSON; here his manner, his patience, his addreſs in ſurmounting difficulties, were conſpicuous; here begins his unrivalled excellence.

The agreement made with Mr. BOYDELL for this plate, is ſaid to have been eighty guineas, but was at Mr. WOOLLETT's inſtances augmented to one hundred, for which premium, we have been reſpectably informed, Mr. BOYDELL cleared TWO THOUSAND GUINEAS, from which circumſtance may be formed ſome judgment of the public eſtimation of the merit of that print.

Mr. WALKER engraved the figures to it: afterwards, Mr. WOOLLETT inſerted his figures himſelf.

To the Niobe ſucceeded its companion PHAETON, which contributed to *eſtabliſh* his fame; it hardly could *extend* it. A number of capital plates (landſcapes and figures) ſucceeded; but no performance ſimply hiſtorical had yet ſhown his abilities in that line of engraving; his head of RUBENS, though a ſmall plate for him, being one of the largeſt.

When Mr. WEST's pictureof the death of General WOLFE was exhibited, and diſtinguiſhed by public approbation, Meſſrs. BOYDELL, WOOLLETT and RY-

LAND propoſed to engrave it. Mr. WOOLLETT had for this plate, one-third ſhare, and five hundred pounds. To repeat the admiration of the public, or to notice the ſucceſs of this ſubject, is ſuperfluous. It is well known, that the ſubſcription at one guinea each print, amounted to two thouſand guineas, and not leſs than that ſum was raiſed by prints ſold, before it was repaired by Mr. WOOLLETT; who performed much of that taſk with his own hand. Since that reparation, the plate has been totally worn out; and a firſt impreſſion will coſt ten or twenty guineas, and a proof print from twenty to thirty. In ſhort, this plate has been a ſingular inſtance of public reward to diſtinguiſhed merit, by the moſt liberal emolument: nor ought it to be forgotten, that his majeſty was pleaſed on the ſight of a proof, to compliment Mr. WOOLLETT with a diploma as his hiſtorical engraver; the firſt diploma of the kind ever taken out, a token of reſpect well applied, and which did not leſs honor to his majeſty, than to his engraver.

Mr. WOOLLETT now applied himſelf to hiſtorical ſubjects, and engaged in the proſecution of a plan, for forming a ſeries of prints, the ſame ſize as WOLFE, from the Hiſtory of England,

The battle of LA HOGUE after WEST; to which Mr. HALL engraved, as a companion, the battle of the BOYNE, was the laſt print he publiſhed; and if not ſo outrageouſly ſought after as WOLFE, yet ſubſcription prints were ſold immediately as delivered, for double or treble their original price.

Mr. WOOLLETT was ſeveral years ſecretary to the Royal Incorporated Society of Artiſts, of Great Britain

Britain; and when, after the ſeceſſion of the preſent Royal Academy (whoſe trick to procure the ſtatues, lamps, &c. of the ſociety, had deprived the ſociety of their property), his Grace the Duke of Richmond preſented the uſe of his gallery of plaſters to them; Mr. WOOLLETT returned, in the public papers, the grateful acknowledgments of that body. On other occaſions he was no leſs zealous for the welfare of his art, and ſtrenuous againſt piratical interlopers.

The leading principles of Mr. WOOLLETT's ſtyle (in landſcape eſpecially, wherein he was truly original) are accuracy, and force. He was well acquainted with the appearances of nature, very attentive to her effects, and exact in inveſtigating her productions: the forms of the plants and herbage he had occaſion to repreſent, were familiar to him; and few artiſts were more eaſy, or happy in expreſſion.

Great part of the beauty of landſcape conſiſts in the richneſs of its fore-grounds, and the gradation of its diſtances; here Mr. WOOLLETT excelled; his fore-grounds were diſtinguiſhed by a bold and maſterly touch, to attain which, he frequently united ſeveral ſtrokes into one, but without harſhneſs; while this *greatneſs* permitted a more exact, and applicable treatment of his middle tints; conſequently, his diſtances appeared yet more remote. His ſkies are fine: In that to the "Roman "edifices in ruins," (for which plate he had three hundred guineas) the ſun abſolutely ſhines: perhaps if thoſe which are black, had not been *quite ſo black*, they might have been better, though it is true, they are kept down by the contraſt of other parts. His water is ſingularly flowing

ſlowing and clear; that to the "Fiſhery" plays with the utmoſt freedom, and is remarkably accurate. Not inferior is that to the "Battle of La Hogue."

His large figures are engraved in a bold, and noble ſtyle; his fleſh very clean, and well finiſhed; and the bye-parts well executed.

Mr. WOOLLETT may be adduced as an inſtance how much *original* ſtudy aſſiſts an imitative profeſſion; it is very likely that had he not deſigned, he had never carried his engravings to the perfection in which we ſee them.

He deſigned with much facility, but his thunder-ſkies were by no means ſtudies from nature: this artiſt being ſo remarkably alarmed at a thunder-ſtorm, as to ſeek ſhelter wherever he could find it.

It is worthy of remark, that when Mr. WOOLLETT began his career, the *importation* of French prints was extenſive; by degrees it became trivial; and the *exportation* of Engliſh performances has lately not only balanced, but abſolutely very much exceeded the import of foreign; to the great emolument and honor of the nation.

We remember but two removes of this gentleman. To Green-ſtreet, Leiceſter-fields, where he reſided many years; and about three years ago to Charlotte-ſtreet, Rathbone-place, where this great artiſt died May 24, 1785, of a blow received in a tender part of the body, from a Dutch-pin, while playing at that game ſeveral years before, and which at length induced ſevere pain; which he bore with great fortitude and ſpirit, during a long illneſs.

It is true, our feeble attempts at praiſe are unworthy the excellence of the ſubject, but we may be permitted to lament the loſs, which art in general, by his judgment (and eſpecially engraving by his performances) has ſuſtained.

To expreſs this idea: the GENIUS of ENGRAVING, under the figure of a boy, ſits in a mournful poſture, before the tomb of Mr. WOOLLETT, as deploring his loſs; while a nymph repreſenting IMMORTALITY, endeavours to conſole him, by promiſing an immortality of renown to his abilities, as exhibited in his works; of the principal of which, ſhe holds a liſt, and of which impreſſions are ſeen at her feet, &c.

To this ſubject we ſhall be permitted to accommodate the line of the poet,——

A PERPETUITY OF FAME IS FAME.

For we may venture with little preſumption to aſſert, that ſo long as the arts ſhall be eſteemed, or their productions ſought after, ſo long will the performances of Mr. WOOLLETT be advanced to a principal place among the flower of Britiſh excellence.

JOHN HALL, Eſq. ſucceeds Mr. WOOLLETT as hiſtorical engraver to his Majeſty.

To Mr WOOLLETT, the following artiſts, among others, are indebted for much of their abilities: Mr. BROWN, whoſe talent at etching is diſtinguiſhed, and who performed that department to many of Mr. WOOLLETT'S plates: Mr. POUNCY, his brother in law: Mr. ELLIS, jun. his god-ſon: Mr. MORRIS, &c. &c.

MISCELLANIES.

By a CORRESPONDENT.

I HAVE often wondered, that among the numerous body of artiſts, who, in various times and places, have diſtinguiſhed their talents, we find ſo few female names of eminence! Is it becauſe the arts are difficult of attainment? their ſtudies complex and intricate? Certainly not: neither is it becauſe the female mind is deſtitute of the requiſite prediſpoſitions; on the contrary, I venture to ſay, that if the ſeeds and principles of taſte are general among mankind, the female part poſſeſſes an ample ſhare; for among ſuch principles muſt unqueſtionably be placed, that vivacity and ſprightlineſs of imagination, that delicacy of ſentiment, and that impreſſive ſenſibility, which are blended in the ſofter ſex.

Indeed, the courſe of ſtudies, for an artiſt, as uſually conducted, is againſt their attainment of eminence in one (perhaps in more than one) branch of art; ſince excellence, even if notorious, would ill compenſate a breach of modeſty. But the arts are by no means ſo confined in their utility or applauſe, as that if one department is precluded, all ſhould therefore be neglected. If the ſublime beauties of hiſtoric compoſition require a continued, an almoſt perpetually continued, cloſe, active and indefatigable application, a depth and extent

of ſtudy, a fund of ſkill, and a capacity of reflection, which ſeldom fall to the ſhare even of the moſt fortunate men, muſt we therefore forego attainments leſs ſuperb, but more open to general ability? are there no pleaſant paths round this Parnaſſus? no road to excellence, to renown, to competence, but over the ſteep and rugged difficulties of the too barren, though laureated rock?

In examining this queſtion, I earneſtly wiſh to adapt my obſervations to the level of general life, as at preſent maintained among this nation. To write romance, or fiction, is more eaſy perhaps, in many caſes, than to accommodate obſervations to real manners: On a practical queſtion, however, I would rather be thought vulgar than unintelligible; and, accordingly, I preſume to offer only a few plain hints.

How long, and how frequent have been the complaining obſervations, of the excluſion of the female ſex from many employments and occupations, which might contribute to their comfortable ſubſiſtence in life! Very unaccountable is the conduct connected with this idea, and equally unaccountable, and unqueſtionably extremely criminal, is the conduct of many parents in the education of their daughters. They are confined to abſolute dependance throughout life, by the cruel negligence of thoſe who ſhould have been their guides, inſtructors, and examples. In their youth what do they learn to any perfection, ſo that it may be of laſting ſervice in the after ſtages of life? While, indeed, they are under the protection of provident affection, they may not much feel the deficiency; but are there no ſingle ladies of excellent character, no mourning widows, who

wiſh

wiſh to enlarge their pittance, who would rejoice to be able to apply to advantage a talent acquired in early life ?——But what has this to do with the arts ? Much.

I am well apprized that your work is honoured by the peruſal of many ladies ; I wiſh to do them all the ſervice in my power ; and my advice to them is, to cultivate a more intimate acquaintance with the arts than uſually they do : I do not ſay to every one, "become a profeſſor ;" but I think I may juſtly ſay, "become a proficient."

To expatiate on the elegance of the arts, on their general eſteem and reſpect among mankind at large, and eſpecially among the ſuperior claſſes of ſociety, is not my preſent purpoſe ; it is too evident, to be included in theſe remarks : but it is not equally evident, becauſe it is comparatively infrequent and unuſual, that they are the means of obtaining that ſupport and competence in life, which is highly honourable and deſirable.

I have already ſaid, that the principles of taſte are poſſeſſed by the ladies ;—to turn theſe principles into a right channel is all we have to do. How this may be accompliſhed, perhaps, beſt appears by repeating the ſeveral abilities of thoſe whoſe reputations are moſt honourable.

The talents of Signiora ANGELICA KAUFFMAN are too much admired by the world at large, to need any additional eulogia from me. An elegant and graceful taſte diſtinguiſhes her works.

It has been aſſerted, that many of her productions derive their merit from the aſſiſtance of others, and in particular from Sig. ZUCCHI (now her huſband). I

am ſo far from ſeverity in this caſe, that for my part, if it is true, I ſay, ſhe was right: There is no greater proof of reſpectable ability, than a promptitude to embrace good advice; and advice, by the bye, will always be uſeful in hiſtorical, or poetical-fancy ſubjects containing groups of figures, which was this lady's branch.

But either the difficulties attending that ſtudy, or the rarity of a friend competent to the office of ſuperintendence, render it no general favourite among female artiſts.

Mrs. Cosway, wife to Mr. Cosway, the painter, has followed the ſame track with applauſe and ſucceſs.

Portrait-painting has found more numerous votaries, and ſome, who profeſſed this department, have ſhown themſelves not unſucceſsful in others,

Mrs. Grace, of whom I have obtained leave to tranſmit a portrait, from a picture by herſelf, is an inſtance of merit attained by application and induſtry, without any material regular tuition; the moſt inſtruction ſhe ever received, being from a perſon whoſe office was to clean the pictures, &c. in Somerſet-Houſe, and elſewhere. (By the bye, at Somerſet-Houſe was then a very conſiderable collection of originals, by the beſt maſters, as well foreign as native.) From him ſhe learned the nature and uſe of colours, and from the pictures which that opportunity preſented, ſhe learned the principles of the art. By diligence and repetition ſhe attained to very great ſkill in imitating the pictures of old maſters. Portraits muſt ever be the ſtandard employment of Engliſh painters; and this lady has painted

many,

Mrs. GRACE.

Paintress.

London, Publish'd Aug.st 1, 1785, by C. Taylor N.o 10 near Castle Yard, Holborn

many, whoſe management, as well as likeneſs, do her great honour, To enjoy in the decline of life the acquiſitions of earlier years, may juſtly be deemed no inconſiderable part of human felicity. The advantage of poſſeſſing thouſands is not grudged to thoſe whoſe INDUSTRY is rewarded with them.

I ought alſo to notice Mrs. DENHAM, whoſe picture ſome years ago, of her then preſent, and future reſemblance (a ſkull), was at leaſt an ingenious and ſtrong thought.

Miſs READ's pictures ſhould be remembered with applauſe, eſpecially thoſe painted in crayons.

In the preſent day Mrs. BENWELL has ſhewn much ſkill in her management of crayon pictures; and, indeed, I think there is ſomething very applicable in that method of painting to the delicacy of a lady's touch; they are free from ſome difficulties conſtantly attendant on oil-painting, are clean in operation, and perfectly inodorous.

Mrs. MARGARET KING has often excited my applauſe in the ſame manner.

Miſs MOSER, as a flower-painter, has ſcarce a ſuperior: nor has ſhe been inſenſible to hiſtoric attainments.

Among engravers, CAROLINE WATSON maintains an honourable ſtation, and with much pleaſure did I lately notice our amiable queen's attention to female merit, in appointing this lady her engraver.

It is very common in France for ladies to poſſeſs much ſkill in engraving; I have known ſeveral. Why not more in England?

It is evident to you, Sir, that I do not mean to give any thing like a complete liſt of female artiſts: nor would it be proper to inſert any of noble rank, who impart to, and receive from the arts reciprocal honours. I could add a long liſt of ſuch exalted artiſts, but my deſign is, only to evince that the ladies may ſucceed in all branches, and, in fact, do very honourably ſucceed in moſt.

Is it then without reaſon the arts are honoured and eſteemed? In perſons of rank and fortune, they cultivate and exalt the taſte; they amuſe and entertain the mind; they baniſh that demon idleneſs, and contribute to the elegances of exalted ſtation: to thoſe of middling life, they offer rational entertainment, and mental improvement; and ſhould Providence, by one of thoſe tranſitions which no human exertion is able to prevent, reduce them to a ſituation of which at preſent there are no appearances, they may find a reſource in the arts, when perhaps, all others are cloſed. What ſays matter of fact to this? I ſhall ſelect an inſtance or two, from among the Artiſts of both Sexes.

Mr. W. was a young man of reſpectable fortune and connections, and utterly thoughtleſs, when from his natural inclination he attended to the ſtudy of the principles of art, that he ſhould ever be deprived of his paternal acres, or his property in the ſtocks: an event which however took place in a manner not much to his credit. In his diſtreſs he was adviſed by one who knew his ſituation, to apply to profit the talent he had cultivated. He accordingly painted and deſigned por-

traits, &c. till he acquired ſuch reputation and facility, as to receive ſeveral guineas per day for his works.

Mr. D. was once introduced to me, and this is his ſtory. He was by birth a Hollander, and brought up to maritime buſineſs: inſtead of loitering away his leiſure hours in idleneſs, or abuſing them, as is too common among ſea-faring men, he applied himſelf to the ſtudy of deſign; as well in his progreſſive riſes in his profeſſion, as when in his cabin. He had made ſeveral voyages with ſuch ſucceſs, as to acquire about 6,000l. which property he had on board his own veſſel, when in his laſt voyage he was taken by the Algerines:—in this reverſe of fortune, his former amuſement became his ſupport; his talents were induſtriouſly applied to engraving; and by this art he procured a ſubſiſtence in London. I ſpeak this on good authority.

Another inſtance, and I have done. I knew ſome years ago a family whoſe maintenance depended principally, if not entirely, on the induſtrious exertions of its maternal head; the knowledge ſhe had acquired of water-colours and colouring, proved very acceptable to a gentleman who was publiſhing a collection of ſubjects from natural hiſtory, and who engaged her talents, till at length Providence rewarded her affection in a more ample manner.

My deſign in theſe hints has been to obviate an objection which charges the arts with inutility. No: when properly directed, they are truly uſeful, and here lays the whole ſecret.

I will add, that every endeavour ſo to direct them deſerves ſucceſs, and eſpecially, I hope, Sir, your endeavours receive it.

P. Q. R.

EXPLANATION.

OF THE

FIGURE OF PEACE.

PEACE is repreſented here, under the figure of a young woman in handſome attire, ſitting, and holding in her hand an olive-branch, with berries on it: at a diſtance the implements of war conſuming on the altar of Peace.

This ſubject ſcarce needs any further explanation. The olive being one of the nobleſt productions of the earth, and which cannot come to maturity, if moleſted by the inſults and horrors of war, is with evident propriety introduced with a figure of PEACE. Not the victorious laurel, or the triumphant palm, but the fat, the fruitful olive.

PEACE ſeems to be rather a paſſive, than an active quality: we have therefore placed her in a quiet and ſedentary attitude; not as ſhe often is introduced, herſelf employed in burning the deſtroying ſword, or the bloody ſpear.

We have ſome thoughts of preſenting allegorical ſubjects of the FRIENDS, and the FOES of the arts; if this ſuite ſhould be given, Peace will appear among the moſt honourable encouragers of ſcience, and War among its moſt bitter enemies.

Pearl.

London, Published by C. Taylor N°10, near Castle Yard, Holborn, July 1, 1785.

MISCELLANIES.

WE have ſo firmly ſettled in our minds, the principle, that to inveſtigate MERIT in the Arts, it is neceſſary to forbid the ideas of place and precedence, that we are perhaps too much diſpoſed to ſcrutinize ſeverely, thoſe works, to which place and precedence contribute an importance: or elſe, we are apt to expect in fact, what the poet meant in jeſt,

'Tis from high life high characters are drawn,
A ſaint in crape, is twice a ſaint in lawn;
A judge is juſt, a chancellor juſter ſtill;
A gownſman learn'd, a biſhop what you will:
Wiſe, if a miniſter, but if a king,
More wiſe, more learn'd, more juſt, more every thing.

On which degree of rank ſhall we place the preſidentſhip of the Royal Academy? 'learned and wiſe,' yet not 'more every thing.'

We mean, by theſe remarks, to requeſt our readers to judge for themſelves, notwithſtanding the very reſpectable name of Sir JOSHUA REYNOLDS, while we introduce a few obſervations on his 'Diſcourſe delivered 'to the Students of the Royal Academy, on the Diſtri-'bution of the Prizes, December 10, 1784. By the 'Preſident.'

The utility of ſuch diſcourſes, and the merit of the former by this maſter, are univerſally acknowledged. Far be it from us, to depreciate their excellence; on the contrary, we have ſo great reſpect for their Author

and his abilities, as to require an appeal to our avowed principles, as above, whenever his performances come under our notice. This only we wiſh to add further, that, in general, his explanations of his principles muſt rather be taken liberally than literally.

We have obſerved in many didactic treatiſes, what appears to us a conſiderable evil in the method taken to elucidate particular incidents; we mean, the ſelecting the exemplars from a diſtant, and perhaps not always well known, maſter, or performance. We recommend to inſtructors, to introduce ſuch objects as are familiar, when they mean to illuſtrate a precept. All the world knows the cartoons of Rafaelle, but not half the world can judge with what propriety he is ſaid by Sir JOSHUA, to have imitated Maſaccio; nor to what degree he did ſo; ſince accident very often produces a ſimilarity between the works of Artiſts, where ſuch opportunity never occurred.

If Sir J. had mingled among the humbler groups of his auditory, it is poſſible, he might have heard inquiries not very diſtant from the principle of this obſervation. In fact, we ourſelves remember to have read with avidity, yet with diſguſt, the deſcriptions of the School of Athens, and of the works of Cavalier Zumbo: a diſguſt which did not ceaſe, after having inſpected the compoſitions of Rafaelle, and Les Ouvrages en cire.

We apprehend no one can improve, unleſs he ſees with *his own* eyes; *they* muſt determine between contradictory opinions. 'The ancients appear to have drawn from themſelves, not to have copied each other,' ſays Hogarth, whoſe words were applicable to his own practice

and feelings. 'The antique ſtatues would not be ſo highly valued as they are, did their poſſeſſors perceive (what yet is evident) that they are for the moſt part copies,' ſays Mr. Bacon. Yet neither one or other ever ſaw the objects of their criticiſm! What confidence ſhall their readers repoſe in their ſentiments? But this by the bye.

Sir JOSHUA informs us, 'that in conſequence of his ſituation in the Royal Academy, he has often been conſulted by the young Students who intend to ſpend ſome years in Italy, concerning the method of regulating their ſtudies.

'I am, ſays he, as I ought to be, ſolicitouſly deſirous to communicate every reſult of my experience and obſervation; and my openneſs and facility in giving my opinions may make ſome amends for whatever may be defective in them; yet I fear my anſwers have not been often to their ſatisfaction. Indeed, I have never been ſure, that I underſtood perfectly what they meant, and was not without ſome ſuſpicion, that they had not themſelves very diſtinct ideas of the object of their inquiry.'

The following thoughts are not only very juſt, but diſplay a knowledge of mankind, which does much honour to the author's obſervation, and evince the propriety of his ſuperior ſituation.

'Treatiſes on Education, and method of ſtudy, have always appeared to me to have one general fault. They proceed upon a falſe ſuppoſition of life; as if we poſſeſſed not only a power over events and circumſtances, but as if we had greater power over ourſelves than I believe any of us will be found to poſſeſs. Inſtead of

ſuppoſing ourſelves to be perfect patterns of wiſdom and virtue, it ſeems to me more reaſonable to treat ourſelves (as I am ſure we muſt now and then treat others) like humourſome children, whoſe fancies are often to be indulged in order to keep them in good humour with themſelves and their purſuits. It is neceſſary to uſe ſome artifice of this kind in all proceſſes, which, by their very nature, are long, tedious, and complex, in order to prevent our taking that averſion to our ſtudies, which the continual ſhackles of methodical reſtraint is ſure to produce.'

This is true in fact: Time and occaſion happen to all, and frequently impede a traveller; ſometimes ſo ſtrongly as to make him quit his path.

'It is of no uſe to preſcribe to thoſe who have no talents; and thoſe who have talents will find methods for themſelves, methods dictated to them by their own particular diſpoſitions, and by the experience of their own particular neceſſities.'——

'After a habit is acquired of drawing correctly from the model (whatever it may be) which he has before him, the reſt, I ſhould think, may ſafely be left to chance; always ſuppoſing that the Student is *employed*, and that his ſtudies are directed to the proper object.'

This is to be taken *cum grano ſalis*. Not to chance, Sir J. not to chance. The huſbandman does not truſt to chance for the culture of his ground, or for the fertility of his ſeed; but with laudable diligence ſows, weeds, and harrows, in patient expectation of rewarding harveſt.

The man, and the artiſt, who would ſucceed, either in life, or in his art, ſhould form to himſelf certain

general

general principles: these may branch out, and be varied as particular circumstances require; yet, if truly worth adhering to, will prove a support whenever difficulties occur. The man whose stubborn principles never bend, may meet his own applause, but must remain satisfied with that. The artist, whose principles are unaccommodating, and inflexible, will become a mannerist, and preclude general esteem; while those who have no principle at all, are not in the path toward excellence of any kind. We suspect that the latter words, 'proper object,' were meant to balance the expression, 'left to chance,' which however it does not seem to us that they do.

Our president proceeds, 'I have known artists, who may truly be said to have spent their whole lives, or, at least, the most precious part of their lives, in planning methods of study, and never beginning; resolving, however, to put it all in practice at some time or other—when a certain period arrives—when proper conveniences are procured, or when they remove to a certain place better calculated for study.

'It is not uncommon for such people to go abroad with the most honest and sincere resolution of studying hard, when they shall arrive at the end of their journey. The same want of exertion, arising from the same cause which made them at home put off the day of labour until they had found a proper scheme for it, still continues in Italy.'——

'Under the influence of sloth, or of some mistaken notion, is that disposition which always wants to lean on other men. Such Students are always talking of the prodigious progress they should make, if they could but

have

have the advantage of being taught by ſome particular eminent maſter. To him they would wiſh to transfer that care, which they ought and muſt take of themſelves. Such are to be told, that after the rudiments are paſt, very little of our art can be taught by others. The moſt ſkilful maſter can do little more than put the end of the clue into the hands of his ſcholar, by which he muſt conduct himſelf.'—This is true, and it is ingenuous; but it is what blockheads will not admit, and what youths of genius ought not to admit without reſtriction. Numerous facts will juſtify us, when we ſay, that under ſome maſters more improvement may be attained than under others; the works of ſome are better ſtudied, and better worth ſtudying than thoſe of others. The genius of a pupil may be congenial to that of any particular maſter; or, a certain maſter may have a happier method of elucidating his principles. This is very conſiſtent with the idea, that a ſtudent muſt yet chiefly depend on himſelf and his own exertions.

'It is not uncommon to ſee young artiſts, who, whilſt they were ſtruggling with every obſtacle in their way, exert themſelves with ſuch ſucceſs, as to outſtrip their competitors who were in poſſeſſion of every means of improvement, and from the promiſing expectation which was formed, on ſo much being done with ſo little means, have been taken up by a patron who has ſupplied them with every convenience of ſtudy;—from that time their induſtry and eagerneſs of purſuit has forſook them, they ſtand ſtill, and ſee others ruſh on before them.'——This reminds us of

> Greculus eſuriens, in cœlum, juſſeris, ibit.
> (A hungry Greek, if bidden, ſcales the ſkies.)—And
> 'Let thoſe ſtorm caſtles, who are not worth a groat.'

We

We firmly believe, great obſtacles have ſometimes contributed to form great men; it is not indeed a natural conſequence, yet is not falſe in fact. The labour requiſite to overcome impediments, may perhaps occaſion ſuch a habit of exertion, as afterwards produces extraordinary effects.

'It is undoubtedly a ſplendid and a deſirable accompliſhment to be able to deſign inſtantaneouſly any given ſubject. It is an excellence that I believe every artiſt would wiſh to poſſeſs: but unluckily, the manner in which this dexterity is acquired, habituates the mind to be contented with firſt thoughts, without choice or ſelection. The judgment, after it has been long paſſive, by degrees loſes its power of becoming active when exertion is neceſſary.———

'I believe, if we look around us, we ſhall find, that in the ſiſter art of poetry, what has been ſoon done, has been as ſoon forgotten. The judgment and practice of a great poet on this occaſion is worthy attention. Metaſtaſio, who has ſo much and ſo juſtly diſtinguiſhed himſelf throughout Europe, at his outſet was an *Improviſitore*, or extempore poet, a deſcription of men not uncommon in Italy. It is not long ſince he was aſked by a friend, if he did not think the cuſtom of inventing and reciting *extempore*, which he practiſed when a boy, in his character of an *Improviſitore*, might not be conſidered as a happy beginning of his education; he thought it, on the contrary, a diſadvantage to him; that he had acquired by that habit a careleſsneſs and incorrectneſs, which coſt him much trouble to overcome,

come, and to ſubſtitute in its place a totally different habit, that of thinking with ſelection, and of expreſſing himſelf with correctneſs and preciſion.

'However extraordinary it may appear, it is certainly true, that the inventions of the *Pittore improviſitore*, as they may be called, have, notwithſtanding their boaſt, that it is all ſpun from their own brain, very rarely any thing that has in the leaſt the air of originality of invention: their compoſitions are generally common place; unintereſting, without character or expreſſion of any kind; and appear, as we ſay ſometimes of flowery ſpeeches, to have no ideas annexed to the words.'

We remember an inſtance of this in a youth who treated all ſorts of ſubjects promptly and rapidly: the univerſality of his ideas created a ſuſpicion (afterwards verified) in our minds, that they were only ſuperficial. It is unnatural genius; and requires nearly as much trouble to diveſt of its luxuriant branches and ſuckers, as to improve a diſpoſition naturally barren.

'It is not uncommon to meet with painters who, from a long neglect of cultivating this neceſſary intimacy with nature, ſo long uſed to their own repreſentation of her, ſhe appears as a ſtranger, they do not even know her when they ſee her. I have heard painters acknowledge, though in that acknowledgment no degradation of themſelves was intended, that they can do better without nature than with her; or, as they expreſſed it themſelves, that it only put them out.'—This ſingular paſſage ſtands as an opprobrium to many; we are ſorry to be forced to admit its truth.

Our

'Our neighbours the French are much in this practice of extempore invention, and their dexterity is such, as even to excite admiration, if not envy; but how rarely can this praise be given to their finished pictures!'

'The late director of their Academy, (should not Sir J. have said, their late president?) BOUCHER, was eminent in this way. When I visited him some years since, in France, I found him at work on a very large picture, without drawings or models of any kind. On my remarking this particular circumstance, he said, when he was young, studying his art, he found it necessary to use models; but he had left them off for many years.'——(Not totally; for we remember to have seen his model, and mistress; not indeed that she was then fit to be either, having lost her nose. Perhaps this hint suggests the true source of BOUCHER's decline in his art.)

'Such pictures as this was, and such as I fear always will be produced by those who work solely from practice or memory, may be a convincing proof of the necessity of the conduct which I have recommended. However, in justice, I cannot quit this painter without adding, that in the former part of his life, when he was in the habit of having recourse to nature, he was not without a considerable degree of merit, enough to make half the painters of his country his imitators; he had often grace and beauty, and good skill in composition: but I think, all under the influence of a bad taste; but his imitators are indeed abominable.'

Whoever succeeds Sir J. will find no easy matter to surpass the veracity, propriety, and strength of his observations. It is highly laudable in such an artist, not

only to offer ſpecimens of art well worth ſtudying in exhibiting his pictures, but likewiſe to develope the principles on which they may be imitated: were all profeſſors equally liberal, it would be one powerful mean of raiſing the BRITISH SCHOOL to univerſal applauſe.

INIGO (*i. e.* IGNATIUS) JONES,

Was born about 1572, in the neighbourhood of St. Paul's, London; of which city his father, Mr. IGNATIUS JONES, was a citizen, and by trade a cloth-worker. He put his ſon apprentice to a joiner, a buſineſs which requires ſome ſkill in drawing; and in that reſpect ſuited well with his inclination, which naturally led him to deſign. He diſtinguiſhed himſelf early by an extraordinary progreſs in thoſe arts, and was particularly noticed for his ſkill in landſcape painting. Theſe talents recommended him to William earl of Pembroke, at whoſe expence he travelled over Italy, and other parts of Europe; inſpected whatever ſtood recommended by its antiquity or value; and from theſe plans formed obſervations, which he perfected by ſtudy.

His improvements abroad procured him ſuch extenſive reputation, that Chriſtian IV. king of Denmark, ſent for him from Venice, which was the chief place of his reſidence, and made him his architect-general. He had been ſome time poſſeſſed of this honourable poſt, when that prince, whoſe ſiſter Anne had married James I.

INIGO JONES,

Architect.

made a viſit to England in 1606; and our architect, being deſirous to return to his native country, took that opportunity of coming home in the train of his Daniſh majeſty. The magnificence of James's reign, in dreſs, buildings, &c. is the common theme of the Engliſh hiſtorians: the taſte in building furniſhed JONES with opportunities of exerciſing his talents, which proved an honour to his country. The Queen appointed him her architect, preſently after his arrival; and he was ſoon taken in the ſame character, into the ſervice of prince Henry, under whom he diſcharged his truſt with ſo much fidelity and judgment, that the king gave him the reverſion of the place of ſurveyor-general of his majeſty's works.

Prince Henry dying in 1622, he made a ſecond viſit to Italy; and continued there ſome years ſtudying his favourite art, till the ſurveyor's place fell to him. He ſhewed an uncommon degree of generoſity on his entrance on this office. The office of his majeſty's works having, through extraordinary occaſions, in the time of his predeceſſor, contracted a great debt, the privy-council ſent for the ſurveyor, to adviſe what courſe might be taken to eaſe it; JONES, conſidering well the exigency, not only voluntarily offered to ſerve without receiving one penny until the debt was diſcharged, but alſo perſuaded his fellow-officers to do the like; by which means the whole arrears were abſolutely cleared.

The king, in his progreſs, 1620, calling at Wilton, the ſeat of the earl of Pembroke, among other ſubjects, fell into diſcourſe about that ſurpriſing group of ſtones called Stone-henge, upon Saliſbury plain, near Wilton.

Hereupon our architect, who was well known to have ſearched into antique buildings and ruins abroad, was ſent for by my lord Pembroke; and there received his majeſty's commands to produce, out of his own obſervations, what he could diſcover concerning this of Stone-henge. In obedience to this command, he preſently ſet about the work; and having, with no little pains and expence, taken an exact meaſurement of the whole, and diligently ſearched the foundation, in order to find out the original form and aſpect, he proceeded to compare it with other antique buildings which he had ſeen. After much reaſoning and many authorities, he concluded, that this ancient and ſtupendous pile muſt have been a Roman temple, dedicated to Cœlus, the ſenior of the heathen gods, and built after the Tuſcan order; that it was built when the Romans flouriſhed in peace and proſperity in Britain, and probably, betwixt the time of Agricola's government, and the reign of Conſtantine the Great. This account he preſented to his royal maſter in 1620. The ſame year he was appointed one of the commiſſioners for repairing St. Paul's cathedral in London.

Upon the death of king James, he was continued in his poſt by Charles I. whoſe conſort entertained him likewiſe in the ſame ſtation. He had drawn the deſigns for the palace of Whitehall, in his former maſter's time; and the banqueting-houſe was now carried into execution. It was firſt deſigned for the reception of foreign ambaſſadors. The cieling was painted ſome years after by Rubens, with the felicities of James's reign, and his apotheoſis. June 1633, an order was iſſued, requiring

requiring him to ſet about the reparation of St. Paul's; and the work was begun ſoon after at the eaſt end, the firſt ſtone being laid by Laud, then Biſhop of London, and the fourth by JONES. As he was ſole architect, the conduct, deſign and execution of the work were truſted entirely to him; and having reduced the body of it into order and uniformity, from the ſteeple to the weſt end, he added there a magnificent portico, which raiſed the envy of all Chriſtendom, for a piece of architecture not to be paralleled in modern times. The whole was built at the expence of king Charles, who adorned it with the ſtatues of his royal father and himſelf. The portico conſiſted of ſolid walls on each ſide, with rows of Corinthian pillars ſet within, at a diſtance from the walls, to ſupport the roof; being intended as an ambulatory for ſuch as uſually before, by walking in the body of the church, diſturbed the choir ſervice.

While he was raiſing theſe noble monuments of his fame as an architect, he gave no leſs proof of his genius and fancy by the pompous machinery in maſks and interludes, which were the vogue in his time. Several of theſe repreſentations are ſtill extant in the works of Chapman, Davenant, Daniel, and particularly Ben Jonſon. The ſubject was choſen by the poet, and the ſpeeches and ſongs were alſo of his compoſing; but the ſcenes, ornaments, and dreſſes were the contrivance of JONES. And herein he acted in concert and good harmony with father Ben, for a while: but, about 1614, a quarrel provoked Jonſon to ridicule his aſſociate, under the character of Lanthern Leather-head, a hobby-horſe ſeller, in his comedy of Bartholomew-fair. And

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the rupture ſeems not to have ended but with Jonſon's death: a very few years before which, in 1635, he wrote a moſt virulent coarſe ſatire, called, 'An Expoſtulation with Inigo Jones;' and, afterwards, 'An Epigram to a Friend;' and alſo a third, inſcribed to 'Inigo Marquis would be.' The poet was much cenſured at court for this rough uſage of his rival: of which being adviſed by Mr. Howell, though obſtinate for a while, yet at length he thought proper to ſuppreſs the whole ſatire.

In the mean time, Mr. JONES received great encouragement from the court, ſo that he acquired a handſome fortune: which, however, was much impaired by his loyalty; for, as he had ſhared in his royal maſter's proſperity, he ſhared too in his ruin. On the meeting of the long parliament, Nov. 1640, he was called before the houſe of peers, on a complaint againſt him from the pariſhioners of St. Gregory in London, for damages done to that church, on repairing the cathedral of St. Paul's. The church being old, and ſtanding very near the cathedral, was thought a blemiſh to it; and therefore was taken down, purſuant to his majeſty's ſignification, and the orders of the council in 1639, in the execution of which, our ſurveyor, no doubt, was chiefly concerned. But in anſwer to the complaint, he pleaded the general iſſue; and, when the repairing of the cathedral ceaſed, in 1642, ſome part of the materials remaining were, by order of the houſe of lords, delivered to the pariſhioners of St. Gregory, towards the rebuilding of their church. This proſecution muſt have put Mr. JONES to a very large expence; and, dur-

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ing the uſurpation afterwards, he was conſtrained to pay 400l. by way of compoſition for his eſtate, as a malignant. After the death of Charles I. he was continued in his poſt by Charles II. but it was only an empty title at that time, nor did Mr. JONES live long enough to make it any better. In reality, grief, at his years, occaſioned by the fatal calamity of his former munificent maſter, put a period to his life in 1652: and he was buried in the cathedral of St. Bennet's church, near St. Paul's Wharf, London, where there was a monument erected to his memory; but it ſuffered greatly by the dreadful fire in 1666.

In reſpect to his character, we are aſſured, by one who knew him well, that his abilities, in all human ſciences ſurpaſſed moſt of his age. He was a perfect maſter of the mathematics, and had ſome inſight into Greek and Latin, eſpecially the latter: neither was he without ſome turn for poetry. But his proper character was that of an architect, the moſt eminent in Europe in his time: on which account he is ſtill generally ſtyled the Britiſh Vitruvius; the art of deſigning being little known in England, till Mr. JONES, under the patronage of Charles I. and the earl of Arundel, brought it into uſe and eſteem. He was generally learned, eminent in architecture, a great geometrician, and, in deſigning with his pen, as Sir Anthony Vandyck uſed to ſay, not to be equalled for the boldneſs, ſoftneſs, ſweetneſs, and facility of his touches.

We muſt not conclude this article, without giving an account of ſome of our architect's deſigns and buildings, which are properly his works. The deſign for the palace

lace of Whitehall, and the edifice of the Banqueting-houſe, have been already mentioned; he alſo projected the plan of the ſurgeon's theatre in London, repaired ſince by the late lord Burlington. To him we owe queen Katharine's chapel at St. James's palace, and her majeſty's buildings fronting the gardens at Somerſet-houſe in the Strand, (now pulled down to permit a ſcite for the new Navy, &c. offices,) the church and piazza of Covent-Garden. He alſo laid out the ground-plot of Lincoln's inn-fields, and deſigned the duke of Ancaſter's houſe on the weſt ſide of that noble ſquare: the royal chapel at Denmark-houſe, the king's chapel at Newmarket, and the queen's buildings at Greenwich, were alſo of his deſigning, and many others.

JONES's poetical fancy, whether or not it might be of ſervice to him as an architect, was highly uſeful to him as a contriver of ſtage decoration; it is even ſaid, that from one of his repreſentations of Pandemonium, Milton adopted ſeveral ideas afterwards inſerted in his Paradiſe loſt.

It appears that JONES was the firſt perſon who introduced moveable ſcenery in theatrical entertainments in England. At the univerſity of Oxford, when king James viſited it in Auguſt 1605, JONES 'erected a ſtage cloſe to the upper end of the hall (as it ſeemed at firſt ſight) at Chriſt's Church; but it was indeed a falſe wall, fair painted and adorned with ſtately pillars, which pillars would turn about: By reaſon whereof, he varied their ſtage three times in the acting of one tragedy.' This was then accounted a great performance, and ſhews not only JONES's attention to the improvements of foreign parts, but alſo the power of his genius and abilities.

MISCELLANIES.

WORKS relating to the more curious and recondite branches of art labour under many difficulties: Gentlemen of learning are ſeldom ſufficiently qualified in the knowledge of minuter particulars, which yet is of much importance, and which is only to be acquired by practical experiment; while, on the other hand, thoſe who are bred to a profeſſion, are too often content to be ignorant, of all beſide the manual dexterity which is to procure their ſubſiſtence; if they look a little further, and underſtand ſomewhat of theoretic principles, they are abundantly ſatisfied with their attainments, and ceaſe their reſearches. This is certainly true with reſpect to the art of engraving; thoſe who have ſtudied the theory, are not the moſt celebrated for their ſkill in the practice, while thoſe who have been occupied with the practice, have rarely troubled themſelves about any thing elſe. When, therefore, an artiſt qualified by his courſe of ſtudies to trace the progreſs of his art, poſſeſſing alſo learning to examine ſuch progreſs, and diligence to explore, and patience to examine it, and united with theſe *leiſure* to combine and arrange his labours for publication, we may naturally expect much authentic information. *That* will ſtrike him, which others might paſs over; as what appears to them of importance, he may know to be nothing unuſual.

Theſe remarks are preparatory to introducing to our Readers a few remarks on Mr. STRUTT's

BIOGRAPHICAL DICTIONARY of ENGRAVERS,

To which he has prefixed, "An Eſſay on the ART of ENGRAVING."

We have had frequent occaſion to ſmile at the deſire of profeſſors of various arts to trace their art up to the remoteſt antiquity, as if it were more valuable becauſe our progenitors were pleaſed to practiſe it; there is, indeed, no crime in this diſpoſition, yet (all ſuch circumſtances apart) arts ſhould rather be valued by their intrinſic worth, and native excellence. In this opinion, we ſhall ſelect the remarks communicated by a gentleman to Mr. S.

"Of all the imitative arts, painting itſelf not excepted, engraving is the moſt applicable to general uſe, and the moſt reſorted to from the neceſſities of mankind. From its earlieſt infancy, it has been called in, as an aſſiſtant in almoſt every branch of knowledge; and has, in a very high degree, facilitated the means of communicating our ideas, by repreſenting to the ſight whatever is capable of viſible imitation; and thereby preventing that circumlocution, which would ill explain, in the end, what is immediately conceived from the actual repreſentation of the object."

"From the facility of being multiplied, prints have derived an advantage over paintings, by no means inconſiderable. They are found to be more durable; which may however, in ſome degree, be attributed to the different methods in which they are preſerved. Many of the beſt paintings of the early maſters have generally had the misfortune to be either painted on walls, or depoſited in large and unfrequented, and conſequently damp and deſtructive

deſtructive buildings; whilſt a print, paſſing, at diſtant intervals, from the *porte-feuille* of one collector to that of another, is preſerved without any great exertion of its owner: and hence it happens, that whilſt the pictures of Raphael have mouldered from their walls, or deſerted their canvaſs, the prints of his friend and contemporary, Mark Antonio Raimondi, continue in full perfection to this day, and give us a lively idea of the beauties of thoſe paintings, which, without their aſſiſtance, had been loſt to us for ever; or, at leaſt, could have been only known to us, like thoſe of Zeuxis and Apelles, by the deſcriptions which former writers on theſe ſubjects have left us.

"Perhaps there are no repreſentations which intereſt ſo ſtrongly the curioſity of mankind as portraits. A high degree of pleaſure, of which almoſt every perſon is ſuſceptible, is experienced from contemplating the looks and countenances of thoſe men, who, by their genius or their virtues, have entitled themſelves to the admiration and eſteem of future ages. It is only in conſequence of the facility, with which prints are multiplied from the ſame engraving, that this laudable appetite is ſo frequently gratified. Whilſt the original portrait is limited to the wall of a private chamber, or adorns ſome diſtant part of the world, a correct tranſcript of it, exhibiting the ſame features, and the ſame character, gives to the public at large the full repreſentation of the object of their veneration or eſteem.

"In this country, where the genuine paintings of the ancient maſters are extremely ſcarce, we are much indebted to prints for the truth of our ideas, reſpecting

the merits of ſuch maſters. And this is no bad criterion, eſpecially when the painter, as is frequently the caſe, has left engravings or etchings of his own. With reſpect to the principal excellencies of a picture, a print is equally eſtimable with a painting. We have there every perfection of deſign, compoſition, and drawing; and the outline is marked with a degree of preciſion, which frequently excels the picture; ſo that where the merit of the maſter conſiſts more particularly in the knowledge of theſe primary branches of the art, his prints may be better than his paintings; as was notoriouſly the caſe with Peter Teſta, who, poſſeſſed of every excellence of a painter, except a knowledge in the art of colouring, acquired that reputation by his etchings, which his paintings never could have procured him.

"A knowledge of the ſtyle and manner of the different maſters is only to be obtained by a frequent inſpection, and compariſon of their works. If we were to judge of Raphael himſelf from ſome of his pictures, we ſhould be diſpoſed to refuſe our aſſent to that praiſe, which he has now for ſo many centuries enjoyed. Every maſter has at times painted below his uſual ſtandard, and conſequently is not to be judged of by a ſingle picture; and where is the collection that affords ſufficient ſpecimens of any of the elder maſters, to enable a perſon to become a complete judge of their merits?—Can we from a few pictures form an adequate idea of the invention and imagination of a painter,—of the inexhauſtible variety of form and feature, which is the true characteriſtic of ſuperior excellence? But let us look into a collection of prints after any eminent artiſt, engraved either

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by himſelf or others, and we ſhall then have an opportunity of judging of his merits, in the firſt and indiſpenſable qualifications of a painter. If we find grandeur of deſign, united with elegant compoſition and accurate drawing, we have the ſtrongeſt teſtimonies of ſuperior abilities; and from a general compariſon and accurate obſervation of a number of ſuch prints, we may venture to form to ourſelves a deciſive opinion, reſpecting the merit of ſuch maſters. On examining the prints after Raphael, we find, that his firſt manner was harſh, and Gothic; in ſhort, a tranſcript of his maſter Perugino; but that from ſome fortunate circumſtance, he afterwards adopted that ſublime and graceful manner, which he ever retained.

"Wherever a painter has himſelf handled the graver, his prints are moſt generally impreſſed with the ſame character as his paintings; and are therefore likely to give us a very accurate idea of his ſtyle. The prints of Albert Durer, Rembrandt, and Salvator Roſa, are all ſuch exact counterparts of their paintings, that at this time, when the colouring of their pictures is often ſo far changed, as to anſwer little farther purpoſe than that of light and ſhadow, they become in a manner their rivals; and in the general acceptation of the world, the prints of ſome of theſe artiſts have been as highly valued, as their paintings.

"Independent of the advantages which prints afford us, when conſidered as accurate repreſentations of paintings, and imitations of ſuperior productions, they are no leſs valuable for their poſitive merit, as immediate repreſentations of nature. For it muſt be recollected, that the

the art of engraving has not always been confined to the copying other productions, but has frequently itſelf aſpired to originality, and has, in this light, produced more inſtances of its excellence, than in the other. Albert Durer, Goltzius, and Rembrandt, amongſt the Dutch and Germans; Parmigiano and Della Bella, amongſt the Italians; and Callot amongſt the French, have publiſhed many prints, the ſubjects of which, there is great reaſon to ſuppoſe, were never painted. Theſe prints may therefore be conſidered as original pictures of thoſe maſters, deficient only in thoſe particulars, in which a print muſt neceſſarily be inferior to a painting.

" The preceding diſtinction may perhaps throw ſome light on the proper method of arranging and claſſing a collection of prints, which has been a matter of no ſmall difficulty. As an art imitating another, the principal ſhould take the lead, and the deſign, compoſition, and drawing in a print, being previous requiſites to the manner of execution and finiſhing; prints engraved after paintings ſhould be arranged under the name of the painter: and every perſon who looks upon engraving only as auxiliary to painting, will conſequently adopt this mode of arrangement. But when engraving is conſidered as an original art, as imitating nature without the intervention of other methods, then it will certainly be proper to regulate the arrangement, according to the names of the engravers.

" The invention of printing in the fifteenth century, was undoubtedly the greateſt acquiſition, which mankind ever made towards the advancement of general ſcience. Before that event, the accumulated wiſdom

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of ages was confined to the leaves of a few mouldering manuſcripts, too expenſive to be generally obtained, and too highly valued to be often truſted out of the hands of the owner. Hiſtory affords us many inſtances of the difficulty, with which even the loan of a book was procured, and of ſureties being required to be anſwerable for its return; but the diſcovery of printing broke down the barriers, which had ſo long obſtructed the diffuſion of learning; and the rapid progreſs in civilization, which immediately took place, is itſelf the happieſt teſtimony of the great utility of the invention. What printing has been, with reſpect to general ſcience, engraving has been to the arts; and the works of the old Italian maſters will be indebted to engraving for that perpetuity, which the invention of printing has ſecured to the Jeruſalem of Taſſo, and the tragedies of Shakeſpeare and Corneille."

There is much good ſenſe in many of Mr. S.'s obſervations with regard to the manners and ſtyles of various maſters, but as this ſubject may come in its courſe elſewhere, we omit them: let us attend to his opinion on the antiquity of engraving, and here we may ſmile at the antiquity ſuppoſed by his ſyſtem, while we applaud the learning by which he endeavours to maintain it.

"There is no art, that of muſic excepted, which can poſitively claim a priority to that of engraving; and though its inventor cannot be diſcovered, there is little doubt of its exiſtence long before the flood. Tubal Cain, the ſon of Lamech, according to Moſes, was the firſt artificer in metals. It is ſaid of him, in the original, that he was, "*The whetter or ſharpener of all inſtruments of*

of copper and of iron. And these words imply great skill in metallurgy; for the working of iron, and setting an edge upon copper, so as to make instruments fit for use, are proofs, that Tubal Cain was no small proficient in that art. To what degree of perfection he carried the mechanical part of his profession, cannot be discovered; but we may reasonably suppose, his performances were rude, and simple in their forms, and that he consulted use, rather than elegance or beauty; and probably had no leisure to ornament them with unnecessary decorations."

Mr. S. we may observe, has translated the Hebrew words as much in his favour as he well could. Without defending our usual translation, we shall hint, that they might very justly be rendered "a whetter of every work in copper and iron:" the Samaritan says, "one who polished or forged all kinds of brazen (or copper) and iron work;" and this seems to be the true sense.

The fact was probably thus: some of the descendants of Cain inheriting his turbulent temper, were often at variance, and obliged to contrive means of security (in cities), and of defence (in weapons of war). The art of engraving, therefore, will receive little support from this passage in its pretensions to so high antiquity.

Mr. S. next adverts to the *teraphim* of Laban, which Laban also calls his Gods (aleim). These were certainly images of some kind, though it is not easy to ascertain of what they were representative. Michal placed such an image (or teraphim) in David's bed; what resemblance then could it have to engraving?

Aaron is said to have fashioned the molten calf "with

graving-tool; perhaps ſo; but others ſay (we determine not how truly) the phraſe ſignifies neither more nor leſs, than that he bound them (*i. e.* the ear-rings) in a bag. And the words occur in the relation concerning Naaman the Syrian, who "bound two talents of ſilver in two bags," but which no one would tranſlate, he faſhioned, &c. with a graving-tool; perhaps this phraſe deſcribes the binding the moulds for caſting the metal into the figure of a calf: Aaron afterwards uſes very remarkable words reſpecting this tranſaction, "there *came out* this calf!"

It is true, as Mr. S. remarks, that the account given of Bezaleel and Aholiab, by no means implies they were inventors of the art of engraving; yet it would have been very excuſable, if an engraver (as Mr. S. is by profeſſion) had ſomewhat enlarged on their talents and dignity. Of Bezaleel God ſays, "I have filled him with a divine ſpirit, in wiſdom, in underſtanding, in knowledge of all manner of workmanſhip. To deviſe cunning works in gold, ſilver, braſs, and in cutting of ſtones, to ſet them, and in carving of timber, to work all manner of workmanſhip;" a character this which might juſtly rank the artiſt at the head of his profeſſion: in theſe days, where exiſts ſuch an univerſal genius? Bezaleel's altar is mentioned in the time of Solomon.

The earlieſt paſſage which moſt clearly mentions the proceſs of engraving, is that in Job, chap. xix. v. 23. 24. which reads thus: "Who ſhall give (or ordain) now, that my words ſhall be drawn (or written)? who ſhall give, that in a book (or memorial) they ſhall be deli-

neated? That with a pen (or graver) of iron and lead, they ſhall be hewn out in the rock for ever?" Poſſibly, if Mr. S. had adverted to it, the order given by Moſes, Deut. xxvii. ver. 3. might have been of ſervice: "Thou ſhalt erect great ſtones, and plaſter them with plaſter, and write upon them, &c. very plainly," ver. 8. The learned Kennicott ſeems to have thought that theſe inſcriptions were in relievo; this idea he ſtrengthens, by obſerving that certain Arabic inſcriptions (two at Oxford) are thus engraved; but whether excavated, or raiſed, thoſe commanded, were evidently a ſpecies of engraving.

We have traced Mr. S. through his biblical authorities with ſome attention, becauſe we think from that ſource much information may be gathered; indeed it requires a diſſertation to itſelf; though, after all, probable conjecture is moſt likely to prove the ultimatum of our inquiries.———Mr. S. ſays,

"It is extraordinary enough, that both Homer and Heſiod, who have ſo minutely deſcribed the ſhields of Achilles and Hercules, with all the ornaments belonging to them, and the metals with which they were inlaid, have neither of them uſed any deciſive words, expreſſive of *engraving*, *carving*, *or inlaying*."

We intreat Mr. S.'s indulgence, while we ſelect, for the amuſement of our readers, his account of the progreſs of engraving in Britain; for this ſubject, ſo far as our obſervation has extended, he is well qualified, and treads on ſure ground.

"It is impoſſible to ſay, how early the art of engraving exiſted among our Britiſh and Saxon anceſtors. In the earlieſt account of them we find, that they traced

rude delineations upon their ſhields, and other military accoutrements of war. And ſuch remains as are found in the ancient tumuli, and places of ſepulture belonging to them, frequently bear the marks of the graver. But if other proofs are wanting, their coins will be abundantly ſufficient, which are evidently no other than impreſſions from engravings, cut upon iron, or ſteel. Theſe indeed are exceedingly rude; and if a judgment were to be formed from them, concerning the ſtate of the arts in England, even after the Conqueſt, the ſentence would be very unfavourable, with reſpect to the abilities of the artiſts. But theſe are by no means proper examples of the engravers ſkill, any more than they are of the ſculptors.

"Under the protection of that good and excellent monarch Ælfred the Great, the arts began to manifeſt themſelves in a ſuperior degree, notwithſtanding the load of inteſtine troubles which deſtroyed the nation. He not only encouraged ſuch artiſts as were in England at that time, but invited others from abroad to aſſiſt them. And the works of the Anglo-Saxon goldſmiths, who were the principal engravers of that day, were held in the higheſt eſteem, not only in England, but alſo upon the continent. The ſhrines and caſkets which they made for the preſervation of the reliques of ſaints, and other pious purpoſes, are ſaid to have been curiouſly wrought in gold, ſilver, and other metals, adorned with engravings, and ornamented with precious ſtones, in ſo excellent a ſtyle, as to excite the admiration of all who ſaw them.

"It is greatly to be deſired, that a ſufficient number

of ſpecimens of the works of the artiſts of this early period, could be produced, by which a complete judgment might be formed of the perfection to which they arrived. There is, however, yet preſerved, in the Muſeum at Oxford, a very valuable jewel, made of gold, richly adorned with a kind of work reſembling filigree, in the midſt of which is ſeen the half figure of a man, ſuppoſed to be Saint Cuthbert. The back of this curious remnant of antiquity is ornamented with foliage, very ſkilfully engraved. I have given a more particular deſcription of this jewel, which was made at the command of Ælfred, with a faithful repreſentation of it, in the ſecond volume of the Chronicle of England, publiſhed ſome few years ago.

"Dunſtan, archbiſhop of Canterbury, who died A. D. 988, is in particular mentioned by the hiſtorians as an artiſt. He was a deſigner and a painter, and practiſed the working of metals, whether of gold, ſilver, iron, or braſs, in the higheſt perfection. He alſo frequently ornamented his work with images and letters, which he engraved thereon. Oſburn, his biographer, ſays of him, *Præterea manu aptus ad omnia, poſſe facere picturam, literas formare*, ſculpello imprimere, *ex auro, argento, ære, et ferro, quicquid liberet operam.* But we muſt conſider, that theſe are the inflated praiſes of a monkiſh bigot; for he who could add the title of ſaint to the name of Dunſtan, would not heſitate to call him a Raphael in painting, and an Audran in engraving. We have indeed a ſpecimen of his drawing, in an ancient manuſcript, preſerved in the Bodleian library at Oxford, which I copied for my firſt volume of the

Manners

Manners and Cuſtoms of the Engliſh; but if his engravings were not ſuperior to his drawings, we have little to regret in the entire loſs of them.

" Soon after the Conqueſt, a new ſpecies of engraving was introduced into England, much more perfect in itſelf, than any which had preceded it; and in every reſpect diſtinct from the work of the carver or the chaſer. In the former ages, the engraver ſeems to have united both theſe profeſſions to his own; but, in the preſent inſtance, he ſeems to have depended upon the graver only. I am now ſpeaking of the braſs plates, ſo frequently found in our churches, upon the tomb-ſtones, which are uſually embelliſhed with the effigies of the perſon to whoſe memory they were dedicated; and were probably invented to ſupply the place of ſculpture, being, without doubt, conſiderably cheaper than carved images, whether in high or low relief; and for this reaſon, I ſuppoſe, they came into ſuch general uſe. I cannot pretend to ſay, at what period they were firſt introduced into this kingdom; but they are certainly of a very early date. In the fourteenth, fifteenth, and ſixteenth centuries eſpecially, they were ſo generally adopted, that there is ſcarcely an old church of any conſequence in England, which cannot produce ſome ſpecimen of this kind. The Engliſh indeed appear to have been famous for theſe engravings, and, I believe, no nation in Europe can produce a greater variety of them.

" They are executed entirely with the graver, the outlines being firſt made; and the ſhadows are expreſſed by ſtrokes, ſtrengthened in proportion as they require

more

more force, and occaſionally croſſed with other ſtrokes, a ſecond or third time, preciſely in the ſame manner as a copper-plate is engraved for printing. They were uſually laid flat upon the ſtones to which they belonged, and expoſed to the feet of the congregation, continually paſſing over them. They were of neceſſity executed in a coarſe manner, and the ſtrokes very deeply cut into the metal, eſpecially if the engraver was deſirous that his work ſhould endure for any conſiderable time. Very neat or exquiſite workmanſhip cannot therefore be expected. But, however, ſome few of them may be found, which bear no ſmall evidence of the abilities of the workmen, by whom they were performed.

"By thoſe very artiſts who executed the monumental effigies, we may reaſonably ſuppoſe, were engraved the boſſes and claſps for the monaſtic books, boxes, ſhrines, and ornaments for the altars of churches: alſo cups; and a variety of other furniture of metal, as well for religious as ſecular purpoſes. Hence we ſee the art of engraving was not only diſcovered, but practiſed, ages before it entered into the heart of man to conceive, to what great and noble uſes it might be applied."

Mr. S. preſents us with ſeveral very curious imitations of ancient prints, and among them an Engliſh original; which, as it ſeems to have been uſeleſs, unleſs printed, raiſes doubt either as to its antiquity, or by what means they took off impreſſions ſo early in England. A hint on this ſubject from Mr. S. would be agreeable. Mr. S. ſays we have no print *certainly* of Finiguerra: we wiſh we had.

The Dictionary part of this work has coſt immenſe

JAMES CALLOT.

menſe labour and application; it is in its nature dry, except to connoiſſeurs whoſe collections are extenſive. If Mr. S. had enlarged on more articles, as he has on Callot and Audran, and had *grouped* numbers of inſignificant names, we ſhould have thought it more agreeable.

Mr. S. has great partiality for Gerard Audran, and whoever poſſeſſes feeling in his art, will be decidedly of his opinion.

We have taken the opportunity of giving Callot's portrait, as a companion to Mr. S.'s account of his life.

JAMES CALLOT.

Born, 1593. Died, 1695.

He was the ſon of John Callot, herald at arms; from his infancy he was devoted to the arts. "His paſſion for the arts was ſo ſtrong, that contrary to the inclination of his parents, he reſolved to purſue them. Accordingly, at the age of twelve, he determined to go to Italy, in order to improve himſelf; and ſecretly departed from his father's houſe. But having no money, he joined himſelf to a travelling company of Bohemians; and being arrived at Florence, an officer of the great Duke placed him with Remigio Canta Gallini; under whoſe inſpection he copied the works of the great maſters, in order to acquire facility in the art of deſign, and a proper taſte. When he left Gallini, he purſued his journey to Rome, where he was met by ſome merchants from Nancy, who knew him, and took him with them back to his family. Here, however, he did not long remain; for in order to complete his darling ſtudies, he made a ſecond elopement; but was diſcovered by his elder brother

at

at Turin; and was a ſecond time brought back to Nancy. His father now finding that it was impoſſible to prevent his following his inclination for the arts, conſented, at laſt, to his ſolicitations, and permitted him to ſet out for Italy the third time, in the ſuite of a gentleman, whom the duke of Lorraine ſent to the pope. Being arrived at Rome, he applied himſelf aſſiduouſly to drawing, under Giulio Parigii. After which, deſirous of acquiring a facility in handling the graver, he entered the ſchool of Philip Thomaſſin; but that artiſt having a pretty wife, who expreſſed more kindneſs for Callot than he approved of, a diſagreement between them took place; and the latter having greatly improved himſelf, went to Florence; where he was particularly noticed and employed by the great duke, Coſmus II. At this city it was, that he firſt began to etch; and he executed ſeveral ſmall ſubjects with great ſucceſs.

"Upon the death of the duke his patron, Callot returned to his own country, and ſettled at Nancy, where he married a gentlewoman of diſtinction, A. D. 1625, being then 32 years of age. His reputation increaſed daily, and he was ſent for by the infanta Elizabeth-Clara-Eugenia to Bruſſels, at the time the marquis de Spinola was beſieging the town of Breda, to draw and engrave the taking of that town; which he accordingly performed. In the year 1628, he went to Paris, where he engraved for Louis XIII. ſeveral other great ſieges; amongſt the reſt, that of Rochelle, and the iſland of Re, after which he returned to Nancy.

"He was a great favourite with the duke of Lorraine, who not only frequently honoured him with his viſits,

but

but even condeſcended to learn to draw under his inſtructions. The troubles ariſing afterwards in Lorraine, which concluded with the ſiege and taking of Nancy, by the king of France, occaſioned his forming the reſolution of returning to Florence with his wife; but he was prevented from putting it in practice by death, March 28, 1635, being then forty-two years of age.

"The following curious anecdote is related of him. After the reduction of the town of Nancy, in the year 1631, Lewis XIII. ſent for him to draw and engrave that ſiege, as he had done thoſe of Rochelle and Rhé; but he intreated his majeſty to diſpenſe with his complying with this command; becauſe he did not think it conſiſtent with the reſpect he bore his prince, and love to his country, to repreſent any thing that ſhould appear to their diſgrace. A courteſan belonging to the king's ſuite, ſurpriſed at the refuſal of the artiſt, and not feeling the delicacy of his ſentiments, replied, in a menacing tone of voice, "you ſhall be made to obey." To which he boldly anſwered, "I will ſooner diſable my right hand, than be conſtrained to do any thing contrary to my honour." The king was pleaſed with the greatneſs of ſoul which appeared in his noble reply, and offered him a penſion of three thouſand livres, if he would attach himſelf to his ſervice. Callot thankfully refuſed the advantageous offer, preferring the love of his country to the amaſſing of a fortune.

"The fertility of invention, and the vaſt variety, which are found in the works of this excellent artiſt, are very aſtoniſhing. One could hardly have ſuppoſed it poſſible, to combine ſo great a number of figures together as he

has done, and vary the attitudes, without forced contraſt, ſo that all of them, whether ſingle figures or groups, may be eaſily diſtinguiſhed from each other, even in the maſſes of ſhadow; eſpecially when we conſider, that they are often minute to admiration. He generally (in his large prints eſpecially) raiſed the point of ſight to a conſiderable height in his compoſitions, to afford a greater ſpace for the figures, and conſequently a greater ſcope to his invention. In that charming print, called the *Puniſhments*, the number of figures he has introduced is wonderful; all of them diſpoſed in different groups, with the greateſt judgment; and the actions of the ſmalleſt of them in the diſtance, ſeems conſpicuous, though the largeſt figure in the fore-ground ſcarcely exceeds three quarters of an inch. The ſame may be ſaid of the *Fair*; and indeed of many others nearly equal to them in beauty. Where ſo great a number of figures is introduced into one print, it cannot be ſuppoſed, that there ſhould be any great general effect, to ſtrike the eye at firſt ſight. On the contrary, in caſting it curſorily over the *Fair*, the *Puniſhments*, or the *Temptation of St. Anthony*, one would be at a loſs to declare the ſubject; the whole appears confuſed, and without harmony: but the trouble of a careful examination is well repaid by the richneſs, the beauty, the taſte, and the judgment we diſcover in the diſpoſition of the figures, the management of the groups, and the variety and propriety of the attitudes, which ſteal, as it were, upon the mind.

"He engraved in ſeveral ſtyles; the firſt of which was in imitation of his tutor Canta Gallina. After which he

he worked entirely with the graver; but without ſucceſs. Of this ſort are the *Acts of the Apoſtles*, ſmall plates from Ludovicus Civolius. His next ſtyle was a mixture of the point and the graver, with cearſe, broad hatchings in the ſhadows; as the *Card-Players*; the miracle of *St. Manſuetus reſtoring to life the ſon of king Leucorus*, who had fallen into a river, in reaching for his tennis-ball. The *Virgin ſeated at the table, with Joſeph giving drink to the child Jeſus.* But his beſt manner is that which appears to have been executed with the moſt freedom; by which we may ſay, as it were, he has expreſſed with a ſingle ſtroke, variety of character, and correctneſs of deſign.

« He was, according to report, the firſt who uſed hard varniſh in etching; which certainly is greatly ſuperior to that which was before adopted. The works of this maſter amount to 1380 prints. Of theſe but few can poſſibly be mentioned in the following liſt:

« The *Murder of the Innocents*, a ſmall oval plate engraved at Florence.

« The *Marriage of Cana in Galilee*, from Paolo Veroneſe, a middling ſized plate, length-ways.

« The *Paſſion of Chriſt*, on twelve very ſmall upright plates: firſt impreſſions very ſcarce.

« *St. John in the iſland of Patmos*, a ſmall plate nearly ſquare.

« The *temptation of St. Anthony*, a middling ſized plate, length-ways.

« The *Puniſhments*, wherein is ſeen the execution of ſeveral criminals.

« The *Miſeries of War*, eighteen ſmall plates, length-ways, &c. &c.

Explanation of the Plates entitled,
PREPARATION *of* COLOURS; *and*
INSTRUCTION *in the Uſe of* COLOURS.

Theſe two plates form a kind of frontiſpieces to the two diviſions of the COMPENDIUM of COLOURS.

The boy ſitting on the books, is reading to him, who is grinding colours, the directions contained in this work; the books he ſits upon are ſuppoſed to be treatiſes on ſubjects allied to the art: in the back-ground are other materials preparatory to practice; ſuch as cloths ſtrained on frames, &c.

To explain the companion plate, which repreſents DESIGN (holding his port-folio, with a drawing of Apollo Pythias, and his port-crayon,) in converſation with COLOURING, (who is compoſing various tints on his palette;) we may perhaps ſuppoſe ſome ſuch topics as the following to compoſe their diſcourſe.

DESIGN. What are you doing there?

COLOURING. I am mixing a number of tints for a picture of my ſiſter GRACE.

DESIGN. Softly, ſoftly; Why did not you acquaint your friend DESIGN? You do not mean to diſcard my aſſiſtance.

COLOURING. Certainly no. I have indeed been told by ſome (but they were not my friends) that the power of colours was irreſiſtible; that they imparted life to figures and objects, which without them would be mere inanimate and unintelligible outlines; but I know well, that, without correct outlines, vain are my utmoſt efforts.

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Preparation

of Colours for Use.

London, Pub.d Oct.r 1, 1785 by C. Taylor, N.o 10 near Castle Street, Holborn.

Instruction

in the Use of Colours.

London, Pub.d Sep.r 1.1785, by C. Taylor N.o 10, near Castle Street, Holborn.

efforts. Who teaches me where to place my tints with the happieſt effect? when to employ fervid and glowing, or gentle and delicate touches? who directs me to tinge the roſeate cheek, or to invigorate the ruby lip? No, no, I am not ſo forgetful of favours; from you, DESIGN, I have learnt the application of all ſkill——

DESIGN. I am charmed with your frankneſs; and, in return for your acknowledgments, I confeſs my obligations to you. To you I am beholden for numerous graces; for many charms and attractions: You finiſh what I commence. I begin the deception of a ſpectator; you complete his miſtake. In vain might ſundry globules offer themſelves to the eye, you muſt tinge them into grapes. In vain may I diſpoſe the folds of a drapery, COLOURING muſt render them a curtain——What is your ſiſter whiſpering?

COLOURING. That I promiſed to accompany her on a viſit to-day.

DESIGN. To our old friend, in Lieceſter-Square.

COLOURING. You have gueſſed extremely a-propos.

DESIGN. I am glad of it; I will accompany you; we ſhall be heartily welcomed. GRACE ſhall ſit to him; and you and I will take our old ſtations at his right hand.

Explanation of the Plate of HEARING.

This delightful ſenſe is repreſented under the figure of a boy, or genius, playing on a guitar, to the ſounds of which he liſtens with great attention: This idea is ſo familiar, that nothing additional need be ſaid to explain it.

TO THE PUBLIC.

LIKE a traveller, about to take a new and unbeaten path, is the propoſer of an original work on an unuſual ſubject; ſuch *was* the ſituation of the Editor of the Artiſt's Repoſitory at its commencement: ſafe arrived, the traveller may juſtly thank thoſe who contributed to his good ſucceſs; ſuch *is* the ſituation of the Editor, and ſuch his deſire at this time.

This work has not only excited attention, but has been generally acknowledged to be well-conducted, and of much utility: for this favourable reception and encouragement, the Editor returns his moſt grateful acknowledgments. It will, doubtleſs, be permitted him, to confeſs his obligations to many reſpectable correſpondents, who, by commendations, by requeſts, or by hints of advice, have contributed not a little to the improvement of the work: and he cannot but think it a flattering circumſtance, that many perſons have, with a kind of hearty anxiety, expreſſed their earneſt wiſhes for its ſucceſs and continuance, and have treated the Editor rather as a friend than a ſtranger. Our readers in general, and theſe gentlemen in particular, will be pleaſed to know, that the work is in no danger of ceaſing, while, beſide the perpetual ſale of ſets (ſometimes of half a dozen in a day), the monthly delivery reaches *one thouſand* copies.

We may mention, as a proof of general approbation, that

that we have had only *one* letter of complaint during the courſe of the two volumes, and that was from a gentleman who forgot how neceſſary, though difficult, it is to blend the *dulce* with the *utile*.

As to the future conduct of the work; during the courſe of the ſecond ſet of lectures, it will be not very different from what it has hitherto been, in the letter-preſs part: the plates will compriſe a variety of ſubjects connected with the lectures, but not to the excluſion of agreeable compoſitions of figures. We have already given a ſpecimen of what it will be our earneſt endeavours to continue, in giving prints from original drawings, ſtudies, &c. of our great modern maſters; we have reaſon to flatter ourſelves, that this part of our work will gradually form an aſſemblage of merit, and utility, and preſerve many excellent deſigns, and pleaſing ſubjects; as well as extend the knowledge of the abilities of the reſpective maſters.

We ſhall now cloſe, by aſſuring our readers, that we have materials for the continuation of this work, which, we flatter ourſelves, will be thought, at leaſt, equally (perhaps more) intereſting and entertaining as it proceeds: we have nothing more at heart than to ſhew our grateful ſenſe of favours received, neither exertions, nor expence will be ſpared to render the ARTIST'S REPOSITORY ſingularly and uniformly excellent.

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The work is given in the form of Lectures; and much of it as actually delivered to a ſelect auditory. At the end of each Lecture are the Plates belonging to it, accompanied by remarks, rendering the whole completely eaſy and regular.

The following list contains the plates adapted to the MISCELLANIES, which may be placed either at the pages where they are explained; or AFTER the letter-press of the MISCELLANIES, in the following order:

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——	7.	Britannia, —— ——	2
——	15.	Painting, —— ——	3
——	40.	Colouring, —— ——	5
——	39.	Genius, —— ——	6
——	77.	Design, —— ——	8
——	78.	Sculpture, —— ——	9
——	24.	Spring, —— ——	4
——	79.	Summer, —— ——	10
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——	127.	Plenty, —— ——	14
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Those entitled,

Page	125.	Theory of Colours, ——	13
——	180.	Preparation of Colours, ——	18
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may be placed at their respective pages, or as frontispieces to the divisions of the COMPENDIUM of COLOURS. If the latter is preferred,

The Theory of Colours should face the title;
The Preparation to face page 17
Instruction, to face —— 77

Page 76. Cupid holding his Arrow.
—— 76. Cupid Muſician.
—— 76. Dancing Boys.
—— 76. Dancing Boys.
—— 76. Omnia vincit Amor
—— 76. et nos cedamus amori.

The ſix following plates may be united with thoſe of the firſt ſet of Lectures, and placed AFTER the others:

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The Frontiſpieces of MORNING, &c. may be reſerved for the Explanations when the ſet is complete.

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End of the Firſt Part of the MISCELLANIES.

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MISCELLANIES

relating to

THE ARTS.

collected from

THE

ARTIST's REPOSITORY

AND

Drawing Magazine.

Part II.

LONDON

Publishid by C. Taylor, N.° 10, near Castle Street, Holborn.

MISCELLANIES.

REVIEW *of Mr.* BARRY'S PICTURES *at the Great Room of the* SOCIETY *of* ARTS, &c. *in the* ADELPHI.

WE have purpoſely delayed to notice this very capital undertaking, till the Society ſhould have publiſhed their Tranſactions, in which, as Mr. MORE very politely informed us, they would be deſcribed: but, as little new appears to be added, we ſhall recur to Mr. BARRY'S Deſcriptive Catalogue.

Mr. BARRY gives us the following hiſtory of this work:

"Immediately upon my connection with the Royal Academy, in a converſation, at one of our dinners, where we chatted a good deal about the concerns of Art, I made a propoſal, that, as his Majeſty had given us a palace (Old Somerſet Houſe) with a chapel belonging to it; that it would become us jointly to undertake the decorating this chapel with pictures; that it afforded a good opportunity of convincing the public of the poſſibi-

lity of ornamenting places of religious worſhip, with ſuch pictures as might be uſeful, and could poſſibly give no offence in a proteſtant country; that, probably, this example would be followed in other chapels and churches; that it would be opening a new and noble ſcene of action, would not only be highly ornamental to the country, but would be abſolutely neceſſary for the future labour of the many pupils the Academy was breeding up; adding, withal, an obſervation I had made ſome little time before at Milan; that, in one church there (the Domo) there was more work of pictures and ſtatues, than the whole Academy could be able to execute in a century, even ſuppoſing them to work every day. Every one came into the propoſal with great eagerneſs. Sir Joſhua Reynolds propoſed, as an amendment, that, inſtead of Somerſet chapel, we had better undertake St. Paul's cathedral, which was agreed to; and he was accordingly commiſſioned to propoſe it to the dean and chapter; they conſented, and we had a regular meeting of the Academy in conſequence, where Angelica, Barry, Cipriani, Dance, Reynolds, and Weſt, were, by the majority of votes, ſelected from the body of the Academy for this purpoſe; the matter made ſome little noiſe for a time; but, in the end, came to nothing; as we were informed in October, 1773, that the Biſhop of London, Dr. Terrick, would not give his conſent.

" Very ſhortly after our diſappointment in the affair of St. Paul's, I received the following letter from Valentine Green, Eſq. mezzotinto engraver to his Majeſty.

'SIR,

'SIR,

'Incloſed you receive a copy of reſolutions of the Society of Arts, &c. in the Strand, relative to the decorating of their New Room, in the Adelphi. The favour of your company is therefore requeſted, to meet the ſeveral artiſts whoſe names are inſerted in thoſe reſolutions, at the Turk's Head Tavern, Gerrard-Street, on Tueſday evening, the 5th of April next, at ſeven o'clock, to determine upon an anſwer to be reported to the Society. The plan referred to in the reſolutions will be, at that time, produced for your inſpection.

'I am, &c.

'VAL. GREEN.'

Saliſbury Street,
March 31, 1774.

"This plan conſiſted of eight Hiſtorical Pictures, each 9 feet wide by 11 feet 10 inches high; and two Allegorical Pictures, one 8 feet by 5, the other 7 by 5."

This plan the artiſts declined to execute.

"More than three years after this, viz. in March, 1777, Mr. Green, at my deſire, propoſed to the Society, that one of thoſe Royal Academicians they had applied to for the decoration of their Great Room, was now willing to take the whole upon himſelf, and to execute it upon a much larger and more comprehenſive plan; this was aſſented to by the Society; and has terminated in the work comprehending the following ſubjects, conſiſting of ſix

Pictures, endeavouring to illuſtrate one great maxim or moral truth, viz. that the obtaining of happineſs, as well individual as public, depends upon cultivating the human faculties. We begin with Man in a ſavage ſtate, full of inconvenience, imperfection and miſery; and we follow him through ſeveral gradations of culture and happineſs, which, after our probationary ſtate here, are finally attended with beatitude or miſery. The firſt is the Story of Orpheus; the ſecond, a Harveſt Home, or Thankſgiving to Ceres and Bacchus; the third, the Victors at Olympia; the fourth, Navigation, or the Triumph of the Thames; the fifth, the Diſtribution of Premiums in the Society of Arts, &c. and the ſixth, Elyſium, or the State of final Retribution: three of theſe ſubjects are poetical, and the others hiſtorical.

No. I. ORPHEUS.

"THE ſtory of Orpheus has been often painted, but by fooliſhly realizing a poetical metaphor: whatever there was valuable in it, has been hitherto overlooked. Inſtead of treating it as a mere muſical buſineſs, as a man with ſo many fingers, operating on an inſtrument of ſo many ſtrings, and ſurrounded with ſuch auditors as trees, birds, and wild beaſts; it has been my wiſh rather to repreſent him as he really was, the founder of Grecian theology, uniting in the ſame character, the legiſlator, the divine, the philoſopher, and the poet, as well as the muſician. I have therefore placed him in a wild and ſavage country, ſurrounded by people as ſavage as their ſoil,

ſoil, to whom he (as a meſſenger from the gods, and under all the energies of enthuſiaſm) is pouring forth thoſe ſongs of inſtruction which he accompanies in the cloſes with the muſic of his lyre.

" The hearers of Orpheus, who are in what is called the ſtate of nature, are moſt of them armed with clubs, and clad in the ſpoils of wild beaſts, with courage and ſtrength, to ſubdue lions and tygers, but without wiſdom and ſkill, to prevent frequent retaliation on themſelves, and their more feeble offspring. At ſome diſtance on the other ſide of a river, is a woman milking a goat, and two children ſitting in the entrance of their habitation, a cave, where they are but poorly fenced againſt a lion, who diſcovers them as he is prowling about for prey; a little farther in the diſtance, are two horſes, one run down by a tyger, by which I wiſhed to point out, that the want of human culture is an evil which extends (even beyond our own ſpecies) to all thoſe animals which were intended for domeſtication, and which have no other defence but in the wiſdom and induſtry of man. In the woman with the dead fawn over her ſhoulder, and leaning on her male companion, I wiſhed to glance at a matter often obſerved by travellers, which is, that the value and eſtimation of women increaſes according to the growth and cultivation of ſociety.

" As Orpheus taught the uſe of letters, the theogony or generation of the gods, and the worſhip that was due to them, I have placed before him papers, the mundane egg, &c. a lamb bound, a fire kindled, and other materials

rials of ſacrifice, to which his ſong may be ſuppoſed preparatory: conſiderably behind, in the extreme diſtance, appears Ceres, as juſt lighting on the world. Theſe circumſtances lead us into the ſecond Picture, which conſiſts of ſome of the religious rites eſtabliſhed by thoſe doctrinal ſongs of Orpheus.

No. II. *A Grecian Harveſt Home, or Thankſgiving to the Rural Deities,* CERES, BACCHUS, &c.

"IN the fore-ground are young men and women, dancing round a double terminal figure of Sylvanus and Pan, the former with his lap filled with the fruits of the earth, &c. juſt behind them are two oxen with a load of corn, a threſhing floor, &c. on one ſide is juſt coming in, the father or maſter of the feaſt, with a fillet round his head, a white ſtaff, or ſceptre, &c. his aged wife, &c. in the other corner is a baſket of melons, carrots, cabbage, &c. rakes, plough, &c. and a group of inferior ruſtics drinking, &c. If this part ſhould be thought leſs amiable, more diſorderly, and mean than the reſt, it is what I wiſhed to mark.—In the top of the picture, Ceres, Bacchus, Pan, &c. are looking down (ſee Georgic, book 1ſt.) with benignity and ſatisfaction, on the innocent feſtivity of their happy votaries; behind them is a limb of the zodiac, with the ſigns of Leo, Virgo, and Libra, which mark this ſeaſon of the year.

In the diſtance is a farm houſe, binding corn, bees, &c. male and female employments, courtſhip, marriage, and a number of little children every where. In ſhort,

I have

I have endeavoured to introduce whatever could beſt point out a ſtate of happineſs, ſimplicity, and fecundity, in which, though not attended with much eclat, yet, perhaps, the duty we owe to God, to our neighbour, and ourſelves, is much better attended to, than in any other ſtage of our progreſs; and it is but a ſtage of our progreſs, at which we cannot ſtop, as I have endeavoured to exemplify by the groupe of contending figures, in the middle diſtance, where there are men wreſtling, one of the lookers on has a diſcus under his arm, &c. on the other ſide, the aged men are ſitting and lying along, diſcourſing and enjoying the view of thoſe athletic ſports, in which they can no longer mix.

No. III. *Crowning the Victors at* OLYMPIA.

I HAVE taken that point of time, when the Victors in the ſeveral games, paſs in proceſſion before the hellanodicks or judges, where they are crowned with olive, in the preſence of all the Grecians. The three judges are ſeated on a throne, which is ornamented with medallions of their great legiſlators, Solon, Lycurgus, &c. under which come trophies of the victories of Salamis, Marathon, and Thermopyle, which are not improper objects of commemoration for ſuch a place.

In the chariot is Hiero of Syracuſe; the perſon who leads the chorus, is Pindar; the old man on the ſhoulders of the boxer, and pancratiaſt, is Diagoras of Rhodes, who having been often in his younger days celebrated for his victories in thoſe games, has now, in his advanced

vanced age, the additional felicity of enjoying the fruit of the virtuous education he had given his children, he being carried round the ſtadium, on the ſhoulders of his two victorious ſons, amidſt the acclamations of the people of Greece. Cicero, Plutarch, and other great men, have taken notice of this incident, and one of them mentions the ſaying of a Spartan on this occaſion, which ſtrongly marks the great eſtimation in which thoſe victories were held. [Now die, Diagoras, for thou canſt not be a god.] The ſpectators for the moſt part conſiſt of all thoſe celebrated characters of Greece, who lived nearly about that time, and might have been preſent on the occaſion.

At one end of the picture is a ſtatue of Minerva, at the other, a ſtatue of Hercules treading down Envy, which are comprehenſive exemplars of that ſtrength of body, and ſtrength of mind, which were the two great objects of Grecian education. In the Minerva I have followed the original paſſage in Homer and Pauſanias's deſcription of her ſtatue by Phidias: not to mention other matters, it is not a little ſurpriſing to find that circumſtance ſo proper and ſo truly terrific, of the rim of ſerpents rolling round the egis, omitted in all the ſtatues I have ſeen of her, except one which is in the Capitol at Rome, though this ſtatue is in the other, and more eſſential reſpects, of no great worth, as the majeſty, grandeur, and ſtyle of proportions of Minerva, are her particular characteriſtics, and not merely her helmet and egis. As to the Hercules treading down Envy, on the other ſide,

Horace obſerves, that this was Hercules's laſt labour, and coſt his life before it could be effected. On the baſement of this ſtatue of Hercules, ſits Timanthus the painter, with his picture, which is mentioned by Pliny, &c. of the Cyclops and Satyrs. As there is no portrait of Timanthus remaining, (from a vanity not uncommon amongſt artiſts) I ſhall take the liberty to ſupply him with my own.

No. IV. COMMERCE, *or the Triumph of the* THAMES.

THE practice of perſonifying rivers, and repreſenting them by a genius, or intelligence, adapted to their peculiar circumſtances, is as ancient as the arts of poetry, painting, and ſculpture. It has therefore been my endeavour to repreſent Father Thames, as of a venerable, majeſtic, and gracious aſpect, ſteering himſelf with one hand, and holding in the other the mariner's compaſs; from the uſe of which, modern navigation has arrived at a certainty, importance, and magnitude, ſuperior to any thing known in the ancient world; it connects places the moſt remote from each other; and Europe, Aſia, Africa, and America, are thus brought together, pouring their ſeveral productions into the lap of the Thames.

The Thames is carried along by our great navigators, Sir Francis Drake, Sir Walter Raleigh, Sebaſtian Cabot, and the late Captain Cook of amiable memory, in the character of Tritons; overhead is Mercury, or

Commerce, ſummoning the nations together, and in the rear are Nereids carrying ſeveral articles of our manufactures and commerce of Mancheſter, Birmingham, &c.

As muſic is naturally connected with matters of joy and triumph, and that according to all neceſſary propriety, the retinue of the Thames could not appear without an artiſt in this way, I have introduced doctor Burney behind Drake and Raleigh.

V. *The Diſtribution of Premiums in the Society of Arts, &c.*

THE ſitting figure in the corner of the picture, who holds the inſtrument of the inſtitution in his hand, is Mr. Shipley, whoſe zeal for whatever is of publick benefit, was very inſtrumental in the firſt framing of this Society. One of the two farmers, who are producing ſpecimens of corn to Lord Romney, the preſident, is Arthur Young, Eſq; the very knowing and ingenious author of the Farmer's Tours, &c. Near him is Mr. More, ſecretary to the Society; on one ſide of Lord Romney is the Hon. Mr. Marſham, V. P. on the other, and between him and his royal highneſs the Prince of Wales, who is habited in the robes of the Garter, is Saliſbury Brereton, Eſq; V. P. towards the centre of the picture is a diſtinguiſhed example of female excellence, Mrs. Montagu, who is earneſtly recommending the ingenuity and induſtry of a young female, whoſe work ſhe is producing; around her ſtand the late Ducheſs of Northumberland,

berland, the Earl Percy, V. P. Joſhua Steele, Eſq. the ingenious author of that admirable treatiſe on the Melody of Engliſh Speech. Sir George Saville, V. P. Dr. Hurd, biſhop of Worceſter, Soame Jennings, and James Harris, Eſqrs. Near Mrs. Montagu ſtand the two beautiful Ducheſſes of Rutland and Devonſhire. Between them I have placed that venerable ſage, Dr. Samuel Johnſon, who is pointing out this example of Mrs. Montagu, as a matter well worthy their Grace's moſt ſerious attention and imitation.

Further on is his grace the Duke of Richmond, V. P. and near him is my former friend and patron Edmund Burke, Eſq; to the converſation of this truly great man, I am proud to acknowledge, that I owe the beſt part of my education. Providence threw me early in his way; and if my talents and capacity had been better, the public might have derived much ſatisfaction and ſome credit from the pains he beſtowed upon me: it was he that maintained me whilſt I was abroad, during my ſtudies; and he did not diſcontinue his very ſalutary attentions until my return, when it might be ſuppoſed I could no longer ſtand in any need of them. Further on is Edward Hooper and Keane Fitzgerald, Eſqrs. and vice-preſidents: his Grace the Duke of Northumberland, the Earl of Radnor, William Locke, Eſq. and Dr. Hunter, are looking at ſome drawings by a youth, who had obtained the premium of the ſilver pallet; behind him is a boy with a port-folio under his arm, in whoſe coun-

tenance and action I wiſhed to mark dejection and envy, as he is attending to the praiſes they are beſtowing on the ſucceſsful boy; the clergyman behind is Dr. Stephen Hales, V. P. author of Vegetable Staticks, &c. behind him is the late Lord Radnor, V. P. and Lord Folkſtone, who was the firſt preſident of the Society. In the back ground appears part of the water-front of Somerſet Houſe, St. Paul's, &c.

In the corners of the pictures are ſpecimens of cotton, indigo, &c. for the cultivation of which, particularly in the colonies in America, the Society had at different times given premiums and bounties to a very conſiderable amount; there are alſo gun-barrels of white tough iron, maps, charts, madder, cochineal, a gun-harpoon for ſtriking whales with more certainty and leſs danger, Engliſh carpets, and large paper of a looſe and ſpongy quality, proper for copper-plate printing, which is, and has long been a very great deſideratum: as our engravers (whoſe works are now a conſiderable article of commerce) are for the moſt part obliged to make uſe of the French grand aigle and colombier.

I have introduced a picture and a ſtatue in the back ground; the picture, of which part only is ſeen, is the fall of Lucifer, a deſign which I made about five years ſince, when the Royal Academy had ſelected ſix of us to paint each a picture for St. Paul's cathedral; the ſtatue is the Grecian Mother dying, and, attentive only to the ſafety of her child, is putting it back from her breaſt, after which it is ſtriving.

VI. ELY.

VI. ELYZIUM, *or the State of final Retribution.*

IN this concluding picture which occupies the whole ſide of the room, (and is of the ſame length with that of the Victors at Olympia, viz. 42 feet each) it was my wiſh to bring together in Elyſium, thoſe great and good men of all ages and nations, who were cultivators and benefactors of mankind; it forms a kind of apotheoſis, or more properly a beatification of thoſe uſeful qualities which were purſued through the whole work. On one ſide, this picture is ſeparated from that of the Society, by palm-trees, a large pedeſtal, and a figure of a pelican feeding its young with its own blood, which not unaptly typifies the generous labours of thoſe perſonages in the picture, who had worn themſelves out in the ſervice of mankind. On the pedeſtal I ſhall inſcribe a motto, which, with the alteration of a word or two, is taken from the concluſion of the ſpeech of Virtue to young Hercules in Xenophon's Memorabilia. "They are the favourites of God, whoſe lives have been actively virtuous, cheriſhed by their friends, honoured by their country, they remain not buried in oblivion, but a glorious reputation makes them flouriſh eternally in the memory of all men."

Behind thoſe palms, near the top of the picture, are indiſtinctly ſeen, as immerſt and loſt in the blaze of light, cherubim veiled with their wings, in the act of adoration, and incenſing ſomething not ſeen, above

them and out of the picture, from whence the light and glory proceeds, and is diffuſed over the whole. This method of introducing the awful idea of God into the picture by his effects, rather than by any attempt to delineate him by a form, appears to me not only more proper, but more elevated than repreſenting him by the figure of an old man with a globe in his hand, as Rafaelle has done in his diſpute of the Sacrament, between whom and the ſaints that ſurround him, there is very little perceivable difference. In the interior and diſtant part of the picture are many figures, moſt of them females abſorbed in glory; as they are not particularly diſtinguiſhed, they may ſtand for that ſpecies of character which forms the bond of ſociety, and is the ſolace of domeſtic life. If one may believe (and why not?) that the reward hereafter to be beſtowed upon the good and amiable private man or woman, will be proportionate to the grateful ſatisfactions that their complacency, benevolence and affectionate friendſhips afford in this life, it will be very great indeed. Though the unambitious and reſerved nature of this character, ſhuns general remark, yet when men call to their recollection the real, unalloyed comforts, and ſatisfactions they have derived from their connections in life, no ſmall part of them will be found owing to their intimacy with this character. It has been, and is my happineſs to know ſome of them, who are full of active good, though ſo unambitiouſly employed as to make no noiſe; every man muſt find

ſome,

ſome, and no one can ever forget or ceaſe to love thoſe they have known.

The figure lying down with a pen in one hand, and neareſt the eye of the ſpectator, is Roger Bacon, an Engliſh Franciſcan Monk, with his Opus Majus in the other; near him is Archimedes, Deſcartes, and Thales who firſt taught aſtronomy to the Greeks, with a celeſtial ſphere divided into five zones, the conſtellation of the Urſa Minor, which was the foundation of navigation, and a diagram for explaining the doctrine of eclipſes, which he firſt diſcovered; in the hand of Deſcartes is a geometrical work on which they are attentive, where I have introduced that problem of the Cylinder, Sphere, and Cone, as the ultimatum of antient Geometry, which Cicero tells us he had diſcovered on the tomb of Archimedes; oppoſed to this is another problem of Deſcartes; behind him is Sir Francis Bacon, Nicholas Copernicus, Gallileo, and Sir Iſaac Newton, who, with two angels, are looking at a ſolar ſyſtem, which the inferior angel is uncovering, whilſt the ſuperior, with one finger over a comet in its aphelion, and the other pointing up, may be ſuppoſed to explain ſome piece of divine wiſdom, which her admiring hearers had been before unacquainted with. Not only in this group, but through the whole picture, I have endeavoured to make the particular happineſs of each claſs and order of men to conſiſt greatly in the purſuit of their favourite ſtudies, in which they may now be ſuppoſed to enjoy a more clear

and

and distinct view of that adorable wisdom and infinite œconomy, which, in proportion to the intelligence with which they are observed, will be every where manifest through all the works of God. Near the inferior angel is that great and good man Christopher Columbus, of Genoa, holding in his hand a chart of that Western world he had discovered; the group of sitting figures next to him, is the glorious Sexturnvirate of Epaminondes, Socrates, Cato the younger, the elder Brutus, and Sir Thomas More.

Behind Columbus is Lord Shaftsbury, John Locke, Zeno, Aristotle, and Plato: in the opening between this group and the next, is Dr. William Harvey, with his work on the circulation of the blood; and sitting below him is the Honourable Robert Boyle, holding a retort: the next group, at which Aristotle and Locke are looking, and Plato pointing, are legislators, where King Alfred the Great, the deliverer of his country, the founder of its navy, its laws, juries, arts, and letters, with his Dom book in one hand, is leaning with the other on the shoulder of the greatest and best of lawgivers, William Penn, who is shewing his code to Lycurgus, Solon, Numa, and Zaleucus. On the other side of Penn is Minos, Trajan, Antoninus, Peter the Great of Russia, Edward the Black Prince, Henry the Fourth of France, and Andrea Doria of Genoa. I have here introduced also those patrons of men of genius, Lorenzo de Medicis, Louis the XIVth, Alexander the Great,

Great, Charles the Firſt, Colbert, Leo the Tenth, Francis the Firſt, and the Earl of Arundel; juſt before this group, on the rocks which ſeparate Elyzium from the Infernal Regions, are placed the angelic guards, ſee Milton, book iv. verſe 549; and in the moſt advanced part an Archangel, whoſe countenance and action bear evident marks of concern, is weighing what is not ſeen; behind this figure is another Angel, explaining ſomething to Paſcal and Biſhop Butler.

Behind Francis the Firſt and Lord Arundel, are Hugo Grotius, Father Paul, and Pope Adrian.

Near the center towards the top of the picture, ſits Homer, on his right hand Milton, next him Shakeſpeare, Spencer, Chaucer, and Sappho; behind her ſits Alcæus, who is talking with Oſſian; near him are Menander, Moliere, Congreve, Bruma, Confucius, Mango Capac, &c. Next Homer on the other ſide, is the Archbiſhop of Cambray, with Virgil leaning on his ſhoulder; near them Taſſo, Arioſto, and Danté; behind Danté, Petrarch, Laura, Giovanni, and Boccacio. In the ſecond range of Figures, over Edward the Black Prince and Peter the Great, are Swift, Eraſmus, and Cervantes; near them Pope, Dryden, Addiſon, and Richardſon; behind Dryden and Pope are Sterne, Gray, Goldſmith, Thompſon, and Fielding; and near Richardſon, Inigo Jones, Sir Chriſtopher Wren, and Vandyke; next Vandyke is Rubens, with his hand on the ſhoulder of Le Sueur; behind him is Le Brun, next are Julio Romano, Dominichino, and Annibal Carrachi, who are in converſation with Phidias, behind whom is Giles Huſſey. Nicolas Pouſſin and the Scycionian maid are near them, with Callimachus, and Pamphilus; near Apelles is Corregio; behind Raphael

ſtand Michael Angelo, and Leonardo da Vinci; and behind them Ghiberti, Donatello, Maſſachio, Brunaleſchi, Albert Durer, Giotto, Cimabue, and Hogarth.

In the top of this part of the Picture, I have glanced at what is called by Aſtronomers, the *Syſtem of Syſtems*, where the fixed ſtars, conſidered as ſo many ſuns, each with his ſeveral planets, are revolving round the *Great Cauſe* of all things; and repreſented every thing as effected by *Intelligence*: each ſyſtem, carried along in its revolution by an Angel: though only a ſmall portion of this circle can be ſeen, yet enough is ſhewn to manifeſt the ſublimity of the idea.

In the other corner of the Picture, is repreſented Tartarus, where, among cataracts of fire and clouds of ſmoke, two large hands are ſeen, one of them holding a fire fork, the other pulling down a number of figures, bound together by ſerpents, repreſenting War, Gluttony, Extravagance, Detraction, Parſimony, and Ambition; and floating down the Fiery Gulph, are Tyranny, Hypocriſy, and Cruelty, with their proper attributes; the whole of this picture proving the truth of that great maxim, which has been already quoted, but cannot be too often inculcated:

"That the obtaining happineſs, as well individual as "public, both in this world and hereafter, depends on "cultivating the human faculties."

Thus far we have traced Mr. B's account of his performance: as not only ſome of our readers, but perhaps ſome encouragers of the arts in future times may enquire the coſt; we ſhall inſert the account as given by the Secretary.

"After this account and deſcription of the Pictures painted by Mr. Barry, there remains only to ſtate the

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ſums expended by the Society on this occaſion, with a view, not ſo much to the ornamenting the Room in which their meetings are held, as to prove to the world, in the moſt convincing manner, that the elegant Arts are not confined to any country, but that under due encouragement and protection, they will proſper as well in England as in the warmer climate of Italy.

Expenditure on account of the pictures painted by Mr. Barry.

	£.	s.	d.
For canvas, colours, frames, and other incidental charges ——	315	2	0
Expence of two exhibitions, including catalogues ——	224	0	0
	£. 539	2	0

We ſhall cloſe the ſubject before us with a few remarks: our readers will perceive for themſelves that Mr. B. has an original and enlightened manner of thinking; far from being confined by thoſe fetters which might have cramped an ordinary genius, he has ruſhed forward toward the higheſt regions of ſuperior excellence.

As compoſitions, theſe pictures deſerve our warmeſt applauſe: beſide containing the nobleſt thoughts, many of the *ingredients* (ſo to expreſs ourſelves) are happily ſelected, and applied; and we have not any performance of a ſingle artiſt, which may rival that we have been inſpecting.

But, notwithſtanding our general applauſe, there are a few obſervations connected with the ſubject, which it would not be right in us to ſuppreſs. It is true that Mr. B. has emulated the fame of ancient artiſts, and has endeavoured to raiſe in his performance a rival to the Athe-

nian Stoa; but was it, therefore, neceſſary to transform himſelf totally into an ancient Greek? or to adopt *ſolely* the principles of Attic lore? In a work deſigned to inculcate virtue, as connected with happineſs, we imagine CHRISTIANITY might juſtly have expected its place, eſpecially when the laſt picture in the ſeries muſt have been a vague idea, and without ſplendor or refulgence; had not life and immortality been happily authenticated by evangelic facts. We have obſerved the ſame omiſſion elſewhere; but never ſaw an opportunity ſo well adapted, and ſo totally forgotten: this is a radical fault.

It was in Mr. B's power to have prevented the foregoing obſervation, but it was not in his power to place his pictures where they might be ſeen by all the world, and at all times; ſuch a work ſhould be expoſed in the Exchange, or the Bank, or ſome ſituation where it might be known to exiſt, which perhaps twenty years hence it hardly may be, except by the engravings its author propoſes to publiſh.

We heartily wiſh the colouring of theſe pictures was equal to their compoſition.

Mr. B. is not happy in his modern portraits; and were not others of the principal perſons extant, we ſhould be vexed to ſee them thus tranſmitted to poſterity.

Yet after all, it is a noble work, and very greatly ſuperior, not only to any undertaking of modern artiſts, but alſo to what, from former ſpecimens, we conceived of Mr. B's abilities. Nor does it a little heighten our idea of his mental powers, when we reflect that eaſe and affluence were not among his auxiliaries, or propoſed to him as the recompence of his labour; but that his hunger and thirſt for fame ſuſpended the acerbity of more ignoble appetites.

MISCELLANIES.

IT was impoſſible for us to convey to our readers, in our laſt number, any information on the ſubject of this year's EXHIBITION at the Royal Academy; but we ſhall now endeavour to impart a general idea of the merit of the preſent aſſemblage offered to public inſpection.

We have heretofore had occaſion to remark the utility of the arts, as affording repreſentations of objects, &c. from various quarters of the globe; ſo that without the inconveniences, or, indeed, in general, the impoſſibilities of travelling, and of viſiting diſtant countries, we may at home enjoy the inſpection of their principal productions. This idea returned with no little force upon us, when ſurveying the preſent collection, which, among other articles, conſiſts of, *a portrait of Captain Joſeph Brandt, otherwiſe Thayeadanega of the Mohawks* (a picture which does credit to the pencil of Mr. RIGAUD); *natives of Kamtſchatka*; *views in China, and America*, &c. by Mr. WEBBER; ſeveral *views in the Eaſt Indies*, by Mr. HODGES; others of *Quebec and Montreal, in Canada*, by Mr. PEACHY; others by Lieut. ELLIOT; and (what after the above ſeems at home) the *Giant's Cauſeway, in Ireland*, by Mr. GARVEY; not to mention ſtudies, &c. in Rome, to which we are familiar.

Nor ought we, in this enumeration, to omit pictures of *Humming birds, and others of a ſimilar kind*, which have much accuracy and novelty to recommend them, by Mr. REINAGLE; while, therefore, taſte, and deſire of knowledge, form any part of education (that prolific ſource of *wants*) in refined and cultivated ſociety; the arts and their productions may juſtly diſdain to be treated as uſeleſs or inſignificant.

It ſhould ſeem, either, that notwithſtanding the week's *grace* given this year, the larger pictures of Sir JOSHUA REYNOLDS were not finiſhed; or, that the room was thought ſufficiently filled without them—For few of this artiſt's pieces are large. We ſhall, however, notice his whole length of the *preſent Duke of Orleans*, as well becauſe we conſider it among the other compliments paid to this nation by his highneſs, as becauſe the dreſs (which is unqueſtionably official) gives a remarkable ſingularity to the picture. Moreover Sir JOSHUA has formerly been reproved for his uncouth and unnatural manner of painting clouds, of which this picture is a demonſtrative inſtance; to force an effect, they are brought ſo cloſe to the figure, that it ſeems as if, by ſtretching out his arm, he might graſp them.

The general merit of this artiſt's productions is well known; and while grace and freedom are among the excellencies of art, we cannot be too ſenſible of our obligations to Sir J. for his happy baniſhment of the former ſtiff and ſet attitudes, which once were univerſal in portraits.

Mr. WEST has this year contributed two pictures, one very large, repreſenting *Alexander* III. *King of Scotland*,

land, rescured from the fury of a Stag. We remember to have thought this design among the best of Mr. W.'s compositions, and we think so still. As to colouring, &c. we pass it; but doubt if the costume is exact. His other picture is *a Resurrection*, in which we commend his manner of introducing the soldiers at the bottom of the piece, and likewise the anatomy of Christ's figure; but the angel is so loaded with drapery, and so meant-to-be elegant, that till some angel appears, who resembles it, we conceive silence to be sufficient praise.

ANGELICA KAUFFMAN has sent from Rome, three subjects very happily chosen: No. 86, *Cornelia, the mother of the Gracchi, pointing to her children as her jewels.* No. 196, *Virgil writing his own Epitaph at Brundusium* (in his last sickness). And No. 214, *Pliny the younger and his Family alarmed at the Eruption of Vesuvius.* This lady has not acquired, during her present abode in the land of study, a more forcible manner of painting than before. Firmness and vigour of pencil would mightily improve her productions, which, however, are generally graceful and pleasing, though seldom great or magnificent.

It was some time ago confidently reported, that Mr. OPIE was dead (and he is lamented as being so, in some of the periodical prints): but his labours now exposed to public view are sufficient proofs to the contrary. We might say much in commendation of his picture, No. 96, *James* I. *of Scotland assassinated.* We are assured of Mr. OPIE's originality, and yet the general composition of this picture so nearly resembles a Samson bursting his bands, that had not the plaid marked the

ſcene, it might with little variation have ſerved for one. It however has much merit, and out of the common way; is cloſe enough to nature, yet not ſlaviſh. In time we hope to ſee this artiſt ripen to ſuperior renown. This *youth* has happily acquired a force of chiaro-obſcuro, in which many of his competitors are deficient: a little more vigour in his carnations might improve them.

Mr. NORTHCOTE has ſtepped further than before into the province of hiſtory, and with ſucceſs. His *King Edward V. and his brother murdered in the Tower*, No. 188, we think has much merit and effect; at the ſame time we cannot think the light of the piece *truly* managed; for we never yet ſaw a lamp give ſo near a day-light hue to objects. This is, if we rightly remember, the only one of Sir JOSHUA'S pupils, who has attempted hiſtory: a circumſtance much to his praiſe.

The Death of Prince Maximilian Leopold, of Brunſwick, who periſhed in endeavouring to ſave ſome peaſants during an Inundation of the Oder (painted by Mr. N.) deſerves commendation: and it gives us pleaſure to ſee our artiſts are not inattentive to what paſſes in other countries, beſide our own: and that they know how to eſtimate the valour of enemies too, appears from the picture immediately above this, repreſenting *the Death of Don Louis de Velaſco, at ſtorming the Moro Fort at the Havanna* (by Mr. PLIMER), which, while it was infinitely honourable to him who diſcharged his duty at the expence of his life, was not leſs glorious to the enemy, who heartily regretted his fall. We might ſuggeſt to artiſts who employ their talents on warlike ſubjects, that the dreſs and

powder of the parade is by no means coincident with the hardſhips of a ſiege, or the exertions of battle.

Mr. SMIRKE exhibits two objects: No. 426, a *Narciſſus*, which has a very agreeable harmony, and is well thought: but we are much miſtaken if Mr. S. has not fallen into a frequent error of painters, in contriving the brook rather for the inſpection of the ſpectator than of Narciſſus himſelf. No. 392, *The Lady and Sabrina*, from *Comus*: it is indeed the Lady and Sabrina; for all the other figures, which are eſſential to a relation of the ſtory, are omitted. This is no very pleaſing circumſtance, as it totally deſtroys the idea of Milton; who ſeems to have imagined this ſcene in a manner highly pictureſque. This picture has much merit in parts.

We are pleaſed whenever we ſee artiſts ſtepping out of the confined track of portraits; for this reaſon we ſhall commend the number of ſmall hiſtories which this year offer themſelves. The management of ſmall portraits, and of large compoſitions, is too unlike to be eligible by an artiſt, whoſe principal ſtudy muſt be directed to the former; but thoſe of ſmaller ſizes may not leſs manifeſt the painter's abilities in conducting, or his ſpirit in attempting them.

No. 132, *Priam returning with the Body of Hector*, by Mr. TRUMBULL, is a conſiderable advance on his picture of laſt year; the colouring is more brilliant, and we think we foreſee much improvement of this young artiſt in *character*, which will greatly aſſiſt his pencil.

There are ſeveral *converſations*, as they are termed, ſmall whole lengths: as theſe partake much of hiſto-

rical

rical principles, they may confirm our idea of the propriety of ſuch ſtudies, ſince accurate principles will ever have many advantages over accidental compoſition.

Among ſuch ſubjects we *may* include Mr. STUBBS's *Reapers* and *Haymakers*, which, however, are not equal to his *Labourers*, painted in 1767. Mr. BIGG has a pleaſing picture of the kind, No. 229, *Lodge and its Inhabitants, belonging to Lord Howard:* the whole of this has much nature; indeed this artiſt is ſaid *always* to have nature before him when at work; by which means he treats familiar ſubjects without much riſque, but does not venture upon thoſe which require elevation and ſentiment. How then are we ſure he employs all, or the ſuperior part of the talents he may poſſeſs?

We ſhall make but few remarks on the portraits: they are uſually much more intereſting to the perſons repreſented, or to their friends, than to caſual ſpectators. Thoſe which bid faireſt to intereſt us are ſcenical repreſentations: but here we ſhall rather wiſh we could commend, than point out particular faults. It requires more ſtudy than artiſts are uſually aware of, to execute COMPOSITIONS happily: and while we would encourage them to exerciſe their talent in whatever manner may entitle it to applauſe, we adviſe them, that a flaſhy imagination and ſolid genius are diſtinct articles, and that the former eſpecially ſeems very liable to ſuffer greatly by the chimeras of vanity, of which the "Comic Muſe" is an inſtance. The flights of Icarus are not always ſucceſsful, as MAURITIUS LOWE has it.

In general the portraits are much as uſual; ſome good,

good, many middling, and others bad: but we confeſs theſe laſt are very happily placed. R. HOME's (of Dublin) *Iriſh Volunteer* is among the ſuperior. On the whole, there is in this article more of an *equality* among the performances than is deſirable; our artiſts of rank hardly preſerving their diſtance from the undignified: and indeed we think ſcarce ever were the abſentees more to be regretted than in the preſent collection.

Among the crayons, Mr. RUSSEL is as happy as ever we remember him; he is in fact almoſt *ſolus*.

Among the landſcapes we have already noticed Mr. HODGES, whoſe Eaſt Indian views are highly pictureſque, and contribute much to the general ſpectacle. Monſ. DE LOUTHERBOURG has four pictures, by no means ſuperior to what we have ſeen of his works: he ſeems to ſlight his performances. He has painted more highly finiſhed pictures than his *View of Winandermere*, which is his beſt this year.

Among the miniatures are ſeveral highly finiſhed ſubjects. Mr. SHELLEY continues to turn his attention toward hiſtory, and we think it not unlikely others may very laudably follow his courſe.

In the room below, we noticed a very pretty chimney piece, by Mr. BACON, whoſe talents deſerve every opportunity of larger works, notwithſtanding they do not diſdain decoration.

Mr. PROCTER exhibits one of the boldeſt attempts we ever ſaw; and whether it be practicable in marble may be juſtly doubted, ſince the weight would be too conſiderable for its ſupports. The ſubject is *Diomed King of Thrace, who had taught his Horſes to eat human Fleſh; himſelf devoured*

devoured by them. It has much ſpirit, but does not compoſe well as a whole, the horſes being the principal objects; nor could it have any ſtriking effect of light and ſhade, being too ſcattered in its parts.

Among the drawings are ſeveral of reſpectable merit. That by the Earl of AYLESFORD deſerves particular notice; it does great honour to its noble author's genius and abilities, and evinces the intereſt which the arts maintain among the higher ranks of life.

Mr. HEARNE's drawings deſerve approbation; this artiſt's abilities are well known to the public; as are thoſe of Mr. SANDBY, who this year exhibits a large landſcape tinted, and two ſmaller.

Mr. ROWLANDSON is, as uſual, a comical fellow; but why will he not get rid of his *manneriſm?*

We have often wiſhed to ſee ſuch an idea, as Mr. CARTER has taken up, treated on a large ſcale; his drawing repreſents the dreſſes, &c. of our forefathers with much apparent accuracy: we think there is good room for an attempt to recall a few hundred years, and to place us in the company of our anceſtors, whoſe habits and manners might be rendered very ſtriking.

Thus have we traced the principal ſubjects in this exhibition, not without regret, when conſidering the abilities of the abſent artiſts; for ſurely, while out of FORTY academicians only *fifteen* exhibit, it can hardly be properly denominated, even by candour itſelf,

The EXHIBITION of the ROYAL ACADEMY.

O! for a recipe to reſtore harmony among BRITISH Artiſts!——

MISCELLANIES.

To the Editor of the Artiſt's Repoſitory.

SIR,

IF it is true that 'a by-ſtander ſees more of the game than one who plays,' it may perhaps be of ſome ſervice to offer at this time a word of advice to Artiſts in general, eſpecially to thoſe who ſeem moſt deſirous to buſtle themſelves into public notice. The age we live in, I confeſs, is fond of buſtle, and noiſe, and report, and rumour; but this way of engaging attention has hitherto been confined to mechanics and tradeſmen, whoſe ſhops might be paſſed by unnoticed, without the attraction of ſtaring capitals, and the puff of ſuperior commodities. But it ſeems as if it would not long be ſo confined; for thoſe who eſteem themſelves *gentlemen*, and are mighty deſirous that others ſhould eſteem them ſo too, are of late become rivals to the moſt mechanical in the art of puffing their own productions, and perhaps ſuperiors in dexterous reprobation of their competitors. Nor is this behaviour confined to thoſe who have *no* merit,

but has been diſcovered in thoſe who have *ſome* merit, and might have much more. It is ſtrange, that when Artiſts can agree to aſſemble their performances for public inſpection, they cannot alſo agree to hear with complacency the praiſes of each other; if they will not praiſe each other perſonally: which yet ſeems to require no ſupernatural exertions of good nature, and politeneſs; nor is it, as I can ſee, connected with any idea derogatory to the applauder. But, as I ſaid, if they will not praiſe, at leaſt let them not detract from their brethren, but learn modeſty and ſilence.

It is true, that, when an Artiſt finds fault, the complaint is more likely to be well grounded, than the curſory obſervations of caſual ſpectators are; but it is extremely probable, the very error noticed might never have been thought of by the public, or by any but a rival Artiſt: yet when thus expoſed, and perhaps magnified by aſperity, it may render uneaſy both the artiſt and his patron,—and for what advantage?

It is ſtrange Artiſts cannot perceive their importance leſſen yearly in the public eſtimation; if they enquire the cauſes of this fact (for ſo it is), they may find them primarily in their own vanity and ſelf-importance, and in the diſcord, whoſe effects they lament without endeavouring to remedy. What but this has ruined the once flouriſhing ſtate of the public exhibitions? What but this has increaſed the liſt of ſeceders, who reckon among them the prime of the profeſſion? and has rendered it more honourable for an Artiſt to exhibit at home,

home, than to expoſe his productions to the ribaldry of the envious and malignant? And this prevents foreigners (whoſe taſte is perhaps better regulated than we ſuppoſe) from acquiring a juſt idea of our proficiency in ſcience and art.

To attempt a remedy for ſome of the more glaring of theſe abuſes, let me adviſe Artiſts never to write *ſtrictures in the news-papers*, decrying others, and applauding themſelves; nor to inſert *paragraphs* enumerating their own merits, for which they pay *half guineas*, and *guineas*: it is now no ſecret; in its nature it could not long continue one; and when found out and clearly traced to their author, who will employ or countenance him? Quit the pen, and ſpeak with the pencil: let your abilities on the canvas, or drawing, proclaim your reputation; not your aſperſive and often unjuſt paragraphs. As for the *puff direct*, the child who can hardly ſpell it, can detect it. But let me alſo adviſe you, to exhibit only *your own* works, under your own name. There are ſtrange reports current this year, of very odd miſtakes committed by an artiſt, who *thought* he was the author of a picture which accompanied his others, but all who knew any thing thought otherwiſe. 'Tis a ſad thing for an artiſt to have a ſhort memory, unleſs he could inſure an equal infirmity to every ſpectator. But of what are theſe the ſymptoms? Do they indicate a thriving, healthy, ſound ſtate? I fear not: and therefore ere they advance to a public and evident mortification, I have done my endeavour to prevent it by this reproof; by relating, in plain terms, the preſent ſtate of the caſe as I hear it from others, and as it appears to me: let me

hope

hope it may have its effect; ſince it will be ſo greatly to the advantage of art.

Mr. EDITOR, I ought not to conclude, without thinking your candour *too candid*: but this perhaps you eſteem a compliment from

Yours, &c.

X.

P. S. Having applied to a very ingenious phyſical gentleman of my acquaintance for ſuch a recipe as you wiſh for in your laſt, he pointed me to the following in his Diſpenſatory.

Ad Harm. reſtor. inter Querul.

R. Senſ. commun. ℈ i. Urbanit. Literat. Probitat. Veritat. ana Gr. i. ſi. mixt. S. A.

But he ſays, he ſometimes is obliged to preſcribe a very rough medicine in ſuch caſes: I copied it for the uſe of thoſe who require it.

R. Baccul. Quercin. ſeu Fraxin. quadrupedat. Imponat. valid. ad Humer. Patient. & Ict. congeminent. tot quot neceſſar. This is ſaid to be of great uſe, *Ad ſcriptor. ſcurril. & defam. reformand.*

I have a very high opinion of the firſt of theſe compoſitions; its merit might juſtly entitle it to the notice of parliament, if they had time to ſpare from taxation. The latter is a very ancient remedy: we have evidence of it being uſed by that part of the faculty of the Roman College called Lictors; it ſtill maintains ſome reſpect in modern practice, though too much degraded by empirics.

NICHOLAS POUSSIN.

History Painter.

MISCELLANIES.

NICHOLAS POUSSIN,

WAS deſcended from a noble family in Picardy; but born at Andely, a town in Normandy, in 1594. His natural diſpoſition and love to the arts was ſtrengthened by the rudiments of polite literature, which he ſtudied at home. He acquired the principles of deſign, at Paris; and geometry, perſpective, and anatomy, at Rome. He practiſed in the ſchool of DOMENICHINO, but without attaching himſelf to his manner. The antique he ſtudied in company with FIAMINGO, and from thence he drew the principal part of his merit. He copied and deſigned perpetually the examples of ancient art, but generally contented himſelf with inſpecting the pictures, and other works of modern maſters; he may be ſaid therefore to have been his own ſchool, and to have formed himſelf partly by the antique as his model, partly by his own reflections on nature.

He painted principally ſubjects containing figures two or three feet high, in which he ſucceeded much the beſt. He remained many years at Rome; and was nominated by the Pope as one of twelve of the moſt conſiderable painters in Rome, to execute a ſeries of pictures for the king of Spain. He became at length ſo univerſally celebrated that Cardinal RICHELIEU prevailed on LOUIS XIII. to write to him, inviting his return to France; and Monſ. CHANTELOU was ordered by that miniſter, to wait on him. In 1640, he came to

Paris; but, beſide that his merit was not without enemies there, the king and the cardinal both dying while he was in Italy, whither he returned to arrange his affairs, he laid aſide his intended ſettlement, and continued at Rome till his deceaſe, A. D. 1666. The year before he died, he was attacked by a paralytic ſtroke, the effects of which are viſible in the drawings he made after that time; for although unable to paint, he ceaſed not to invent and compoſe.

Pouſſin was a learned and very intelligent painter, elevated in his ideas, and noble in his manner of treating the ſubjects he undertook: as he previouſly meditated long on the compoſition of his pieces, they are in general well conducted: very few uſeleſs figures are found in his works; rather perhaps, on the contrary, a few more might ſometimes have improved the elegance of his compoſition: but this remark applies not to his beſt performances. He was an excellent practitioner in deſign; his genius very hiſtorical and poetical; his ſtyle heroic and grand: no maſter underſtood better the various paſſions of the mind, and their effects; or was more intimately acquainted with natural objects in general: his knowledge of character, of the coſtume, and of national peculiarities was very extenſive, and by continual ſtudy became alſo very accurate.

His genius inclined naturally much more to the ſevere than to the graceful: he did not debaſe his art by affectation, or by frivolity: the lighter airs and graces, the mode, the taſte of the day, are not to be found in his works.

Having ſtudied the antique for his ſtyle of drawing, he adhered to it perhaps ſomewhat too cloſely; which imparts to ſome of his figures the air of ſtatues: and there have not been wanting, thoſe who imagined they could indicate the original antiques which he adopted for mo-

dels. This made him too much neglect the truth of nature, and by unwarily introducing into his painting too many principles of ſculpture, has occaſioned a hard and dry manner, too great a multiplicity of folds in his draperies, and an almoſt total abſence of delicacy and ſweetneſs of colouring, which he ſeems to have greatly undervalued, if not deſpiſed. He ſeems to have ſuffered alſo in ſome of theſe reſpects, by uſing ſmall lay figures to ſtudy from, by which he loſt in truth, what he gained in convenience. This is to be underſtood of his hiſtory pieces; for his landſcapes are truly capital, and truly natural alſo; the different effects ariſing from natural cauſes are well repreſented: ſtorms and tempeſts, the ſeaſons, the times of the day, various kinds of trees, well adapted buildings, and a happy compoſition, eſpecially of antique ſubjects, are among his merits: and, perhaps, it is not too much to rank POUSSIN among the moſt eminent landſcape painters that ever lived. It muſt be granted, that he excelled all painters in his ideas of antiquity, and in his labours to ſet before ſpectators exalted repreſentations of claſſic ſcenes.

His converſation uſually was philoſophical, and ingenious; his manner reſpectable; his acquaintance among thoſe who had the ſame character. He was ſo little infected with deſire of gain, that he always returned the money which was paid him for pieces, above the price he had marked on the back of the cloth: thereby maintaining a humble, but contented mediocrity. In many reſpects he was his own ſervant; ſo that when waiting on cardinal MASSIUSI to the door one evening, he himſelf carried the lamp, "*I pity you*, Monſ. POUSSIN," ſaid the cardinal, "*that you have no ſervant.*"—"*I much more pity your Lordſhip*," replied POUSSIN, "*that you have ſo many.*"

POUSSIN's

POUSSIN's judgment has uſually been eſteemed excellent: but he has been thought unjuſtly ſevere in his opinion of RAPHAELLE; for he is ſaid to have conſidered him as indeed an *Angel in compariſon of the moderns, but an aſs in reſpect of the ancients.* POUSSIN, ſay ſome, only ſpeaks the language of a ſlave to the antique; not the deciſion of a liberal painter: while others think, that an underſtanding and ſight of things with more than uſual perſpicuity, was the origin of ſuch a ſentiment. Nor is it ſo derogatory to the genius of RAPHAELLE, as appears at firſt ſight, if we conſider the early period at which his career terminated: what might not that noble genius have done in an additional twenty years! or if favoured with the improvement derivable from inſpection of thoſe capital remains of antiquity diſcovered ſince his time, ſome of which POUSSIN ſaw, and felt their beauties!

As he painted principally eaſel-pieces, POUSSIN's pictures are circulated every where, and when not too obſcure are highly valued. His drawings are generally a ſimple outline, and merely indications of the principal ſhadows inſerted with a biſtre waſh.

It is not always that judgment of an artiſt's abilities can be formed in a country remote from where he lived: it is natural to ſuppoſe his beſt works are kept by his compatriots. Fortunately for the reputation of POUSSIN in this country, his Pictures of the ſeven Sacraments, which have ever been eſteemed among his ſuperior productions, having been purchaſed by the late Duke of RUTLAND from Rome, were carefully inſpected, cleaned, and exhibited (in the Council Room of the Royal Academy) during a public exhibition: and it muſt be owned, their excellencies in the leading principles of painting were very great; nor was their colouring, though their leaſt laudable merit, to be deſpiſed.

MISCELLANIES.

MR. STRUTT's ſecond volume of his elaborate BIOGRAPHICAL DICTIONARY OF ENGRAVERS being lately publiſhed, we take the preſent opportunity of introducing it to our readers; and, without further preface, ſhall offer a few remarks on his ESSAY ON THE ART OF ENGRAVING, which is prefixed to it.

Mr. S. previouſly notices the different manners of the German and Italian early ſchools of engraving; and very juſtly conſiders the firſt as paying more attention to the mechanical management and neatneſs of the tool, than to correct deſign, or happy expreſſion: while the latter, by attending anxiouſly to the forms of figures, neglected the ſweetneſs and delicacy of manual execution. The reaſon is evident; for the Italians, eſpecially thoſe of Rome (who are here principally to be underſtood), poſſeſſing the treaſures of Antiquity, whoſe correctneſs of form is their glory, attained by perpetual ſtudy to a regular imitation of their beauties: while the Germans were obliged to ſeek in caſual nature for what they wanted; and, being deſtitute of authentic examples, out of a very limited choice, frequently failed in chooſing the beſt of what they had.

'The ſimplicity of ſtyle which ſo evidently marks the beſt Italian prints of this period, has been cenſured,

with no ſmall ſeverity, by the modern French artiſts. They ſpeak of the ſtudying of the antiques as carried too far; and remark, that the ſwellings of the muſcles, and markings of the joints, are too equally round and uniform, wanting the flat parts, which appear in nature, and not only give a beautiful variety to the form of the outlines, but add greatly to the ſpirit and expreſſion of the drawing, eſpecially in ſtrong and muſcular figures.

'It is certainly true, that the ſtudy of the antiques ſhould be blended with the ſtudy of nature. Where the latter is wholly neglected, in preference to the former, the works of ſuch an artiſt, though correctly drawn, have always much of the coldneſs and inanimation of marble ſtatues. And where nature alone is attended to, without the ſtudy of the antiques, the defects, in general, will be more exceptionable than in the former caſe; for, as we have ſeen in the works of the German artiſts, a bad, vitiated manner is contracted, which impoveriſhes the compoſitions even of the greateſt maſters: and this ariſes from the great difficulty of meeting with nature truly fine and perfect in all her parts. Fine forms have been ſelected by the ancient ſtatuaries, from variety of different ſubjects, and united by a proportion which has generally been conſidered as very excellent. To theſe forms, and to this proportion, we ſhould carefully turn our eyes: but nature ſurely ought not to be neglected.'

'Theſe obſervations, it is preſumed, are juſt in themſelves; but the objections upon which they are founded cannot be applied to the beſt works of Marc Antonio; and whenever they have been ſo, it muſt have ariſen from

from the critic's not having carefully examined the engravings by that great maſter. It is granted that his outlines are ſometimes harſh, and the terminations of the ſhadows defective in harmony, and want thoſe gradations of light and ſhadow which produce an agreeable effect: but whoever will give himſelf the trouble of tracing thoſe very prints, will find the outlines correct and beautiful; he will obſerve that the form of the muſcles is juſt; and that the knitting of the joints, and the markings of the extremities, are very finely expreſſed. They will hold far better with George Ghiſſi of Mantua, and thoſe who followed his ſtyle of engraving. Ghiſſi, though a man of abilities, was a great manneriſt, and certainly paid little or no attention to the beautiful variety of forms which are found in nature.'

'Bernard Picart, a French artiſt, who flouriſhed at the commencement of this century, may be placed at the head of the party who have ſet their faces againſt the works of old maſters; and thoſe, in particular, of Marc Antonio and his ſcholars. "The outlines of their "figures," ſays he, "when they worked from the "deſigns of Raphael, are hard, equal lines; the engrav- "ing part is neat, but meagre, and without roundneſs, "or gradation of light and ſhadow, which the con- "noiſſeurs pretend to applaud, and call improperly the "*gout de Rafael.* But," adds he, "when the prints are "compared with the drawings, they are found not "only to be very inferior, but by no means perfect "copies: the engravers, in many inſtances, having taken "unwarrantable liberties, ſuch as adding back-grounds,

" where there are none, and working over parts which " are left clear and light in the originals." But in this inſtance he either was not informed, or had forgotten, that Marc Antonio, and the greater part of his diſciples, worked immediately under the eye of Raphael ; and thoſe alterations were moſt probably made by the painter himſelf. So alſo, if we look at the *Saint Cecilia* from Raphael, as engraved by Marc Antonio, and compare it with the engraving by Strange, from the picture at Bologna, we ſhall find the compoſition conſiderably varied ; and ſome of the figures, that eſpecially of *Mary Magdalen*, totally changed. But the reaſon is evident: the print by Marc Antonio was taken from the original drawing ; and the alterations took place when the artiſt painted his deſign upon the canvas. Indeed, not only he, but his diſciples alſo, worked in general from the drawings of Raphael, and very ſeldom from his pictures.'

' By way of ſoftening the ſeverity of his other remarks, he adds, " Give Marc Antonio and the old maſters their " due, for they claim indulgence. It is extraordinary " that they ſhould have puſhed the art ſo far as they did, " at ſo early a period. But," continues he, " when " the advocates for them pretend to ſay that the art of " engraving has not been improved ſince their time, " they talk abſurdly." Without doubt, if any one did pretend to aſſert ſo manifeſt a falſehood, it would be abſurd ; but till the old maſters do meet with ſo extraordinary an advocate, no arguments on the contrary are neceſſary : the fact is too generally known, even by people who are not judges, to need them. Therefore,

ſo

ſo much of his diſcourſe, at leaſt, might reaſonably have been ſpared. He writes, he informs us, to remove the prejudices which many of the admirers of the ancient maſters had formed againſt the modern artiſts. But I cannot conceive that it is neceſſary, in order to elevate the fame of the moderns, to ſtrip antiquity of all its laurels; and blot out, with a ſtroke of the pen, the merit of many very great artiſts, only becauſe that merit was become the object of admiration. Neither is this violent method of proceeding by any means well calculated to remove the prejudices which any might have imbibed; nor even to prevent the effects of the prevalence of cuſtom, which has led and does lead many to venerate the productions of the ancients; though, in reality, they have never diſcovered one of the beauties for which alone they are entitled to reſpect. Certainly, when we ſpeak of the mechanical part of engraving, the taſte and beauty of finiſhing, the judicious diſtributions of light and ſhadow, the works of the old maſters will bear no compariſon with thoſe of the modern ones. But perhaps it may be added, that the mechanical part of engraving is too much the object in view, in the preſent day; while the more eſſential parts, namely, correctneſs and purity of drawing, in which the ancients excelled, are often haſtily overlooked.'

'It would perhaps have been more advantageous to Picart, if he had never entered the field againſt the ancients, or, at leaſt, if he had ceaſed hoſtilities when he had laid down his pen. But, not contented with abuſing their works, his vanity prompted him, in an evil hour, to take up the point and the graver, to con-

vince the world how much it had been impoſed upon. For this purpoſe he imitated the etchings and engravings of various maſters, and called the collection *the innocent impoſtors*. But they ſufficiently prove his want of abilities to execute the work in ſuch a manner as to deceive an experienced judge. The two following engravings are all I ſhall take notice of. The firſt is *a Venus and Cupid*, copied from a drawing by Raphael, in the King of France's cabinet. This drawing was engraved by Marc Antonio. The ſecond is *a Bacchanal*, from a drawing by the ſame maſter, in the ſame cabinet; and it was firſt engraved by Agoſtino de Muſis, the Venetian, who was the ſcholar of Marc Antonio. Having diſcovered the original drawings, he gravely tells us that he thought he could produce ſomething better than what had excited ſo long the admiration of the curious; and with this laudable reſolution he ſet to work, and appears to have been well ſatisfied with the productions of his graver. But can the voice of candour ſay he has been ſucceſsful? I apprehend not. I have not, it is true, ſeen the original drawings from which the prints are engraved: but, if they are faithful tranſcripts of thoſe drawings, I ſhould not heſitate to declare, that Raphael learned the art of deſign in the French academy; and, what is more extraordinary, drew in the very ſtyle adopted by Picart himſelf. It appears to me that Picart, like his countryman Nicholas Dorigny, has ſo much frenchified the Italian painter, that he would find it a difficult taſk at firſt ſight to know his own compoſition!'

'Picart

'Picart was certainly a very able artiſt in his way; but, not being fond of the graver, his prints are never highly finiſhed. His great excellence lay in deſigning and engraving ſmall compoſitions for vignettes, and other book-plates; and his works in this line are exceedingly meritorious. In juſtice to him we ought to obſerve, that he did not live to publiſh the above-mentioned work; but, being approved of by his friends, it was given to the public after his death. It is much to be lamented that they had not judgment ſufficient to ſuppreſs it. His misfortune was ſuch as many other great men have experienced, through the zeal of their friends to publiſh all their productions, which zeal has often been more prejudicial to their fame than all the malevolence of their enemies.'

'It is probable that Picart's judgment was miſled by his vanity: but this motive can hardly be attributed to a writer of our own country, who, poſſeſſed of very little more knowledge in the arts than what is diſplayed by a liſt of technical terms, and a few theoretical obſervations, has taken a decided part with Picart, and levelled his anathemas againſt the old maſters in general, through the medium of Marc Antonio.'

'Picart was not the firſt artiſt who attempted to deceive the unwary connoiſſeurs. Henry Goltzius, a German maſter, and a man of ſuperior abilities, being diſguſted at the preference which was given to the works of Albert Durer, Lucas of Leyden, and other artiſts of thoſe ſchools, when compared with his own (for he had attempted to improve the taſte of his country, and this attempt was not immediately reliſhed), undertook in a deci-

a deciſive manner to prove that his talents were not inferior to thoſe of his predeceſſors. In order to diveſt his contemporaries of ſo unreaſonable a prejudice, he engraved a plate repreſenting *the circumciſion of Chriſt*, in the ſtyle of Albert Durer, which we are informed, and indeed we can eaſily credit the information, being printed on ſoiled paper, and torn, to give it the appearance of antiquity, was really ſold as a curious performance by that maſter. He then proceeded to engrave *the adoration of the wiſe men*, in the ſtyle of Lucas of Leyden, and was equally ſucceſsful. Theſe prints, which conſiſt of ſix, are called his maſterpieces, and they are by no means undeſerving of that appellation. The laſt of them repreſents *a holy family*, and is in his own ſtyle. This admirable print is greatly ſuperior to any of the others; and, without doubt, it was the original intention of the artiſt that it ſhould be ſo.'

Theſe complaints againſt PICART are repeated under his article in the Dictionary.

Will Mr. S. permit us (by no means ſo devoted to the old maſters as himſelf, though very ſenſible of their merits) to remark, that perhaps he may have fallen into the ſame error for which he has condemned PICART—we mean, want of candour? Is it probable that PICART ſhould ſuppoſe a phantom, merely to combat it? or that he ſhould tell us, the advocates for the old maſters ſay, "engraving has not been improved ſince "their time," unleſs ſuch language was held by the profound connoiſſeurs of his place and day? It is unlikely any man ſhould be ſo unwiſe, eſpecially one who had very much better employment. But we find this unrea-

unreaſonable attachment to old maſters is a kind of traditionary failing, which in the days of GOLTZIUS had its effects; and from that time to this they have not ceaſed.

We have often reflected with terror on the ſituation of many a meritorious Artiſt, who, while living, could ſcarcely perſuade his cotemporaries that he poſſeſſed any merit; although, when dead, ſo many beauties have been diſcovered in his works by the double-ground ſpectacles of veritable connoiſſeurs, that their poſſeſſors have ſurveyed them with ecſtaſy. Much like the coin of antiquity, which, while freſh, paſſed from hand to hand; from bag to bag; rubbed and defaced: but when uſeleſs as currency, and picked up from among rubbiſh, is denominated MEDALS, and with glee tranſmitted to the cabinets of the curious.

We are miſtaken, if Mr. S. ought not to plead guilty to the ſpirit, if not to the letter, of this cenſure; for with regret we could not help noticing, that the modern engravers are *ſlighted*. Why ſhould not the article ROOKER have told us his birth, as well as his death, while it might eaſily have been known by enquiry of his ſon? and to FRANÇOIS VIVARES neither birth nor death is dated, although "his widow ſtill continues "in the ſame ſhop." Mr. S. ſhould have conſidered that future authors and connoiſſeurs will look to his Dictionary, among other works of the times, for information reſpecting the preſent period: and will they not be diſappointed, when they obſerve that what might have been collected with a little trouble is omitted; and what might have been authenticated by the perſonal en-

quiry of the author is unnoticed? The two WALKERS are both marked flouriſhed 1760; while *Anthony* has been dead many years, and *William* flouriſhes ſtill: Moreover, William ſhould not have been put before Anthony, ſince he learned the art of engraving from Anthony, being originally (we think) a dyer.

Mr. S. has accuſtomed himſelf to look with ſuch reverence on the old maſters, that he has forgot thoſe leſſer particularities which operate with much force, though with little notice: Thus in his frontiſpiece he ſuppoſes (what we think could not be) that MARC ANTONIO has engraved this ſubject as a compoſition of RAPHAELLE; whereas, we ſee in it nothing more than a couple of ſtudies from nature (for *academy figures* we muſt not call them); which being well drawn, and happening to pleaſe the engraver, he has put together, and thereby compoſed an *Adam offering the forbidden fruit to Eve*. Moreover, this ſeems a juſt inſtance of PICART's ſuppoſition, that the engravers of thoſe times took unwarrantable liberties in the addition of back-grounds, &c. for ſurely RAPHAELLE did not compoſe ſuch a Paradiſe; where two trees grow like ſiſters, each having loſt a limb *by the ſaw*; and where in the back-ground are ſeveral farm-houſes of *two ſtories* each, and one with *a ſpire* to it; but no living creature beſide the original pair, and the cherub-faced ſerpent. Now we think it evident, that of theſe old maſters one muſt be in an error; will Mr. S. lay it on the painter, or on the engraver? Neither can any perſon judge, by the print before him, what credit is due to the abilities of MARC ANTONIO, ſince, Mr. S. having "conſidered the ori-"ginal print as a drawing," has added a modern man-

ner,

WENCESLAUS HOLLAR,

Engraver.

ner, and modern delicacy, which do the *modern* artiſt much honour.

Having thus blown aſide a little of the venerable duſt, which, while it only concealed blemiſhes, was ſuppoſed to add beauties, we ſhall very readily pay the tribute of praiſe where it appears juſtly due; but this in order.

Mr. S. gives us among his plates ſeveral ſtamps, which prove how very near the ancients were to the diſcovery of printing: they are curious, and we wiſh the ſubject were purſued ſomewhat further; a few plates might with little expence be engraved, and perhaps they might well repay the trouble.

The Dictionary part of this work has been attended with immenſe labour; many obſcure names are *deterrē*, and many good obſervations made: It is, undoubtedly, the beſt book of the kind, and will be found extremely uſeful to collectors of prints, and to thoſe who value ſcarcities, rarities, and curioſities.

We ſhall ſelect Mr. S.'s account (to which we have added a portrait, with ſome additions from other authorities) of that eminent engraver,

WENCESLAUS HOLLAR.

Born, 1607. Died, 1677.

This extraordinary artiſt was born at Prague, in Bohemia. His parents were in a genteel line of life; and he was at firſt deſigned for the ſtudy of the law. But the civil commotions, in his youth, ruining his family affairs, he was obliged to ſhift for himſelf. Diſcovering a diſpoſition for the arts, he was placed with Marian, a very able deſigner and engraver of views: and poſſeſſing great ingenuity, he profited haſtily by the inſtruction of his

his tutor. An *ecce homo*, with *a madona and child*, two ſmall plates, are ſaid to be among his earlieſt productions. They are dated 1625. He principally excelled in drawing geometrical and perſpective views and plans of buildings, ancient and modern cities and towns; alſo landſcapes, and every kind of natural and artificial curioſity; which he executed with a pen, in a very peculiar ſtyle, excellently well adapted to the purpoſe. He travelled through ſeveral of the great cities of Germany; and, notwithſtanding all his merit, met with ſo little encouragement, that he found it very difficult to ſupport himſelf. The earl of Arundel, being in Germany, took him under his protection, brought him to England, and recommended him to the favour of Charles I. He engraved a variety of plates from the Arundel collection, and the portrait of the earl himſelf on horſeback.

The civil wars, which happened ſoon after in England, ruined his fortune. He was taken priſoner, with ſome of the royal party, and with difficulty eſcaped; when he returned to Antwerp, and joined his old patron, the earl of Arundel. He ſettled in that city for a time, and publiſhed a conſiderable number of plates; but his patron going to Italy ſoon after, for the benefit of his health, HOLLAR fell again into diſtreſs, and was obliged to work for the printſellers and bookſellers of Antwerp, at very low prices.

At the reſtoration of Charles II. he returned into England; where, though he had ſufficient employment, the prices he received for his engravings were ſo greatly inadequate to the labour they neceſſarily required, that he could barely ſubſiſt. And the plague, with the

ſucceeding fire of London, putting, for ſome time, an effectual ſtop to buſineſs, his affairs were ſo much embarraſſed, that he was never afterwards able to improve his fortune. Stent, the printſeller, according to Vertue, taking advantage of the poor man's neceſſity, cauſed him to draw and engrave the view of Greenwich, on two large plates, for the paltry ſum of thirty ſhillings, which, allowing for the difference of the value of money at that time, muſt have been worth, at leaſt, five times as much. But ſuch, it ſeems, was the unconſcionable rapacity of the Britiſh dealer, and ſuch the low eſtate of the diſtreſſed artiſt, whoſe great ability and uſeful labours ſurely merited a very different reward. Born in all things to be unfortunate, when employed by government to make a drawing of the towns and forts at Tangiers, whither he went for that purpoſe, he narrowly eſcaped being made a priſoner by the Turks, and returning home with difficulty, inſtead of being paid in a liberal manner for his trouble, he received no more than one hundred pounds. It is uncertain, when or where he died; but Vertue ſays, he found in the regiſter of St. Margaret's, Weſtminſter, that he was buried March 28, 1677. If this be true, he was 70 years of age at the time of his death.

Mr. Groſe, from the information of Mr. Oldys, Norroy King of Arms, has favoured me with the following anecdotes concerning this artiſt, of which Vertue does not give us the leaſt hint. He uſed to work for the bookſellers at the rate of four-pence an hour; and always had an hour-glaſs before him. He was ſo very ſcrupulouſly exact, that, when obliged to attend the

calls of nature, or whilſt talking, though with the perſons for whom he was working, and about their own buſineſs, he conſtantly laid down the glaſs, to prevent the ſand from running. Nevertheleſs, all his great induſtry, of which his numerous works bear ſufficient teſtimony, could not procure him a ſufficient maintenance; for he was ſo extremely poor and diſtreſſed, that the bailiffs were in his lodgings to ſeize for rent when he was dying. Senſible of his approaching end, he earneſtly beſought their forbearance only for an hour or two, ſaying, that they might then take the only piece of furniture he had, the bed on which he was lying, as he ſhould have no further occaſion for it.

As many of the works of this artiſt are by no means uncommon, it may be needleſs to inform the reader, that, generally ſpeaking, they are etchings performed almoſt entirely with the point. They poſſeſs great ſpirit, with aſtoniſhing freedom and lightneſs, eſpecially when we conſider how highly he has finiſhed ſome of them. His views of abbeys, churches, ruins, &c. with his ſhells, muffs, and every ſpecies of ſtill life, are admirable; his landſcapes frequently have great merit; and his diſtant views of towns and cities are not only executed in a very accurate, but a very pleaſing manner. In drawing the human figure he was moſt defective; his outlines are ſtiff and incorrect, and the extremities marked without the leaſt degree of knowledge. In ſome few inſtances, he has attempted to execute his plates with the graver only; but here he has failed prodigiouſly. (*We think we have heard it obſerved that he worked entirely with his left hand.*)

We ſhall alſo ſelect, for the information of our readers, Mr. S.'s account of

CLAUDE MELLAN.

THIS ſingular artiſt was a native of Abbeville in Picardy. His father was the receiver of the cuſtoms in that town; and he took great care of the education of his ſon. His genius for drawing diſcovering itſelf very early in life, he was ſent to Paris, and placed under the direction of Simon Vouet, in order to perfect himſelf in that art, and his ſtudies promiſed ſucceſs; but he was diverted from his application to them by the deſire he had of learning the management of the graver, which he acquired with much facility. From Paris, at the age of ſixteen, he went to Rome, where he engraved a conſiderable number of plates, many of which are held in great eſtimation, particularly thoſe for the Juſtinian Gallery, the portrait of *the Marquis Juſtinian*, and that of *Pope Urban* VIII. Returning to France, he married at Paris, and ſettled there, A. D. 1654. The king of France being made acquainted with his merit, aſſigned him apartments in the Louvre, in the double quality of a painter and an engraver. Surrounded with honour, and bleſſed with an excellent conſtitution which exempted him from the diſeaſes uſually attendant on age, he enjoyed a competent fortune, and was greatly eſteemed by all who knew him. He died A. D. 1688, aged 87 years. He does not appear to have had any children; for his plates, at the death of his wife, became the property of his nephew.

Florent le Compte tells us, "that Charles the Second "was ſo much pleaſed with his performances, that he "invited him to come into England, making him, at "the ſame time, very advantageous offers. But the

"love

"love of his country," continues that author, "pre-
"vented his accepting of them."

It is remarked, that moſt of the plates which he engraved at Rome, and before he went thither, are executed in the uſual manner; that is, with parallel ſtrokes, croſſed with ſecond and third ſtrokes, as the depth of the ſhadows might require. But afterwards he adopted a new mode of working with ſingle ſtrokes only, without any ſecond ſtrokes laid upon them; and the ſhadows are expreſſed by the ſame ſtrokes, being made ſtronger, and brought nearer to each other. The effect, which he produced by this method of engraving, is ſoft and clear. In ſingle figures and ſmall ſubjects he ſucceeded very happily; but in large compoſitions, where great depth of ſhadow was required, he has failed, and that in proportion as the force of colour was wanted. Beſides, in ſubjects where ſeveral figures occur, the ſameneſs of ſtyle, which neceſſarily appears in every part of the plate, fatigues the eye, and prevents objects from relieving each other, and adds greatly to the flatneſs of the effect. His neateſt plates in this ſtyle have an unfiniſhed appearance, by no means ſuitable to large engravings; but, at the ſame time, a lightneſs exceedingly agreeable, when confined to ſmall ones. According to Le Compte, the works of this maſter amount to 342.

We ſhall mention the following only.

The face of Chriſt, called *the Sudarium of Sta. Veronica*, a middling-ſized upright plate, which is executed entirely by a ſingle ſpiral line, begun at the extremity of the noſe, and continued, without quitting, over the whole face and back-ground; and the better to indulge this ſingular undertaking, the face is repreſented full in the front, and the point of the noſe near the centre.

Morning.

London, Publish'd Dec.r 1 1785 by C. Taylor N.o 10 near Castle Street, Holborn.

EXPLANATION

OF THE

PRINTS

Emblematical of the

FOUR PARTS of the DAY.

MORNING.

THIS part of the day is repreſented as riſing over the earth, with the earlieſt beams of the Sun: The figure is ſuppoſed flying very high in the air, and therefore viewed from *below*, is ſeen entirely *underneath*: the light alſo comes on the figure from *below*, the rays of the Sun darting *upwards*. It is proper to remark, that this would be a wrong repreſentation of any ſimilar object, if the globe of the earth had been introduced; becauſe, as we have elſewhere ſhewn, the rays from the luminary, never *riſe*, but, if not deſcending, are at moſt parallel; the horizon intercepting them, when the Sun deſcends below it. But as here is nothing introduced whereby to determine how high this figure is above the earth, the liberty is not offenſive. The fragrance of morning, is ſignified by the flowers which ſhe ſtrews as ſhe advances; and the congelation of the dew, by the vaſe from which it falls. Her head is alſo dreſſed with flowers, ſignificative of the pleaſures of Morning.

NOON

Is repreſented under the idea of APOLLO, as the God of Day, arrived at the higheſt point in his courſe, (or the meridian), and rather inclining downwards, than urging his courſers to a further aſcent. This idea is very frequent among the Poets, whoſe licence we have here followed.

EVENING

Is a ſingle figure, turning from the ſpectator, and ſeeming to proceed further from him. She is ſuppoſed to be drawing a veil of miſts and vapours, which ariſe from the earth, over the adjacent country; thereby obſcuring and concealing it.

Now fades the glimmering landſcape on the ſight,
And all the air a ſolemn ſtillneſs holds:——

The ſky is ſerene; the Bat, is a creature which flies principally at twilight, and follows evening: the Evening Star, needs no explanation.

NIGHT

(Noon.)

London, Publish'd Jan.y 1.1786, by C. Taylor N.o 10 near Castle Street, Holborn.

London, Published March 1.1786, by C. Taylor, No. 11 near Castle Street, Holborn

54³

Night.

London, Published April 1:1786 by C. Taylor N.° 30 near Castle Street, Holborn.

NIGHT

Is allegorized by a figure warmly clothed; on her head a radiated creſcent, whoſe form being yet very imperfect, affords little light, and its rays are few and dim: the veil of the figure is embelliſhed with numerous ſtars; alluſive to the hoſt of heaven. Night being the propereſt ſeaſon for repoſe, ſhe is repreſented with her finger laid on her lips, indicating ſilence; ſhe ſeems alſo watching the ſleeping child, whoſe balmy ſlumbers ſhe is unwilling to diſturb. The narcotic effects of the Poppy, are well known; this plant was conſtantly uſed by the ancients to expreſs the repoſe of peaceful ſlumber.

Theſe four deſigns, like thoſe of the SEASONS, have been ſo often treated by former Artiſts, that little novelty is to be expected: all that is deſirable, is, to attain a diverſity of effect correſponding as much as may be, to the natural appearances and properties of each ſubject.

EXPLA-

EXPLANATION

OF THE FIGURE OF

ADORATION.

This figure ſeems to draw her ſentiments from a ſurvey of the principal objects of this terraqueous globe; and a conſideration of the wonders of the celeſtial firmament: among the former are included the extenſive ocean, and the majeſtic rocks; the latter are ſignified by the celeſtial globe, on which ſhe reſts; ſhe looks upwards, as if ſtruck with theſe wonders and beauties, and addreſſing their divine Author in thoſe noble lines,

Theſe are thy wondrous works, parent of good, &c.

ARCHITECTURE

Is repreſented by a figure ſitting in the midſt of a circus, compoſed of various edifices in different ſtages of forwardneſs; ſhe holds in one hand a plan of ſundry buildings, in the other a pair of compaſſes. As the column is a principal ingredient in Architectural Compoſition, that, together with her ſitting poſture, expreſſes ſtability. The plumb line, the ruler, &c. being implements uſed in the art, need no explanation.

Adoration!

London, Publish'd Feb.ʳʸ 1.1786 by C. Taylor N.ᵒ 10 near Castle Street. Holborn

Architecture

London, Publish'd May 1, 1786, by C. Taylor N.° 10 near Castle Street, Holborn.

Perspective
requesting assistance
of
Geometry.

London, Publish'd July 1, 1786, by C. Taylor N°. 10 near Castle Street, Holborn.

PERSPECTIVE

REQUESTING ASSISTANCE OF

GEOMETRY.

THE art of PERSPECTIVE, while conducted by ocular obſervations only, is very precarious in its principles, and fallible in its productions: this appears clearly in the remains of ancient art; and we may juſtly infer, that if the ſtudious geniuſes of antiquity were inadequate to the accurate repreſentation of natural objects, thoſe who ſeek no further aſſiſtance than obſervation affords, will certainly fall very much ſhort of that excellence to which well-directed ſkill is competent.

This print ſuppoſes, that PERSPECTIVE has been diligently employed in compoſing a landſcape ſubject; and after much embarraſſment, is diſſatisfied with her production: It is a ſcene of confuſion, not a juſt copy of nature; a weak exertion of abilities, without effect; it appears ſo to the eye, nor is improved by the deception of optics: if enlarged to the ſize of nature, its unlikeneſs is ſtill glaring. Thus involved, ſhe relates the occaſion of her anxiety to GEOMETRY, who promiſes by the uſe of her compaſſes, by aſcertaining the true bearings of objects from each other, and by certain general principles, to illuſtrate and ſimplify the neceſſary operations.

GEOMETRY

ASSISTING

PERSPECTIVE.

The leading ideas of pictureſque PERSPECTIVE, depend on the relation of planes to each other; and as the planes moſt uſeful to art in this ſtudy, are the horizontal, and the vertical, theſe employ the attention as well of the inſtructor, as of the learner, in this deſign. The level, and the plumb line, are here repreſentative of theſe two principal planes; the former is held in the hand by PERSPECTIVE, who looks along it; while GEOMETRY, by ſuſpending the plummet, evinces its perpendicularity to the level, and with her compaſſes, is engaged in meaſuring the bearings of ſuch angles as are requiſite: PERSPECTIVE holds in her other hand the pallette, and pencils, as ready to apply theſe principles to practice, and to improve by the knowledge acquired from her informant.

The principles which have been adduced in the LECTURES on this ſubject, are ſo intimately connected with the idea of this engraving, that no further elucidation is neceſſary to whoever has diligently peruſed thoſe diſcourſes.

WAR

58

Geometry,
assisting
Perspective.

London, Publish'd June 1:1786 by C. Taylor N.° 10, near Castle Street, Holborn.

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War.

London, Publishid Sep.r 1.st 1786 by C. Taylor N.o 10, near Castle Street, Holborn.

Liberty.

London, Publish'd Oct.r 1, 1786 by C. Taylor No. 10 near Castle Street, Holborn.

WAR

Is repreſented under the character of a ferocious ſoldier, whoſe deſtructive efforts having ſucceeded in demoliſhing part of the defences of a capital city, he is entering the breach with purpoſes of devaſtation: theſe are expreſſed by the flaming torches graſped in one hand, and the naked poniard in the other. The ruins, the deſolation, and apparent barrenneſs of the ſcene around, contribute to expreſs more ſtrongly the effects of martial ravages.

LIBERTY

Is repreſented as a heavenly character deſcending from the celeſtial regions, and bending her courſe to earth: her dignity is marked by the authoritative ſceptre; her head is crowned with laurel, as ſignificative of her power, and prevalence, over every oppoſition; with her right hand ſhe offers a cap, which article being one of thoſe preſented to ſlaves among the Romans, when they were liberated from their ſlavery, and admitted to the rights of freed-men, has been retained as a principal diſtinction of LIBERTY.

JUSTICE.

The principles adopted in compoſing this allegory, vary not a little from thoſe uſually introduced in this character. It is common to repreſent JUSTICE as "holding aloft her ſcales," and waiting with her ſword unſheathed, to employ her force in puniſhment: but puniſhment ſeems to be only one idea contained in the notion of JUSTICE; and it ſeems no leſs proper, that whoever has diſtinguiſhed himſelf by his merit, ſhould alſo be diſtinguiſhed by JUSTICE, and rewarded, than that a villain ſhould ſuffer vindictive retribution.

In order to combine theſe two ideas, we have given to this figure of JUSTICE, in one hand a palm branch, as expreſſing that dignified and honorable recompenſe beſtowed on worthy and exemplary behaviour; the reward of meritorious actions and laudable principles! In the other hand, the flaming thunderbolt denounces vengeance againſt whatever is repugnant to virtue and propriety: and that neither reward nor puniſhment may exceed due proportion, the ſcales are introduced in order to mark the exactneſs of this character: which yet is more ready to reward, than inclined to puniſh; as appears from her offering the palm, and holding back the thunder.

Justice.

London, Publish'd Nov.r 1: 1786 by C. Taylor N.o 10 near Castle Street, Holborn.

EXHIBITION.

THE annual aſſemblage of art, is this year remarkably difficult to characterize: to deny that it poſſeſſes genius and merit, would be invidious; yet it muſt be acknowledged theſe qualities are rather apparent in a few of the articles, than generally diffuſed throughout the collection.

SIR JOSHUA REYNOLDS has formerly exhibited ſuperior pictures to moſt of his this year; nor has he been happy in his whole length of the PRINCE OF WALES: his ſmaller pictures are his beſt.

Mr. WEST exhibits only two ſketches for pictures; when the pictures themſelves appear, *they* will be ſubjects for criticiſm.

Mr. NORTHCOTE exhibits a large picture, "The death of Wat Tyler in Smithfield," which does him great credit, and ſeems to indicate, that time may ripen this artiſt's abilities to capital merit.

Mr. OPIE exhibits alſo a large picture, "The death of David Rizio," who was killed at an evening's amuſement with Mary Queen of Scots: this picture has much merit. This artiſt may, perhaps hereafter, wiſh he had not ſo much *Rembrandtized* his effects.

Mr. GRAHAM has compoſed a large picture on the ſame ſubject, which, if it has not the ſame firmneſs, and vigour of pencil as Mr. OPIE's, yet gives occaſion to *expect* much from its author. Upon the whole, in the article hiſtory, there are ſeveral bold attempts, which

will always meet more or leſs ſucceſs, and be the means of introducing to notice abilities which otherwiſe might lay dormant and undiſtinguiſhed. Whether our former hints may have contributed to this ſpirit, we will not determine, but we venture to recommend them to repeated attention.

The article portraits has nothing more than uſual to attract notice; it is a kind of common-place, in which, as matters now ſtand, little new is ſought after, and not to ſink below the level, is all that moſt profeſſors deſire. There are ſeveral pleaſing converſation pieces, ſmall whole lengths: in which department Mr. BIGG has di inguiſhed himſelf.

In landſcape, M. de LOUTHERBOURG has created an attractive variety; when this artiſt takes pains with his works, they do him honour.

Mr. HODGES raiſes an intereſt by his Eaſt-Indian views, which, from occurrent circumſtances, exceeds that of any artiſt in the room; and it yields us very great ſatisfaction, to contemplate thoſe objects and that country which has ſo much engaged the public attention. The moſques, the public buildings, the manners of India, cannot now be ſurveyed with indifference, by whoever reflects on the connections and deportment of Britons in that part of the globe.

In the article miniatures, there is much merit, and we think rather an improvement than a decline; there being more of general excellence, and leſs of particular deficiency.

The drawings in the room below are upon the whole well enough; yet in this article, it is uſual with us to

wiſh for improvement; and we ſincerely wiſh to ſee them brought to that perfection of which they are capable. It will be the firſt ſign of general and exalted merit among artiſts.

Sculpture, we think, advances among us; perhaps the preſent taſte of ornamenting our apartments is injurious to painting, by excluding many pictures (if not pictures altogether), and therefore the patrons of art indulge themſelves in appendages of ſculpture; or, perhaps the applauſe beſtowed on late exertions of this art in the monuments of Lord Chatham, &c. and others which are in hand, has raiſed a ſpirit of exertion to the benefit of the art in general; we pretend not to determine the point, but hope to ſee the period arrive when Britiſh ſculptures ſhall be valued both abroad and at home, nor thought inferior to any, or if to any, only to thoſe of antiquity.

We conceive that the number of ſculptors augments, as alſo the means of their employment and ſupport. If we trace the art from Cibber and Gibbons to Roubiliac and Ryſbrack, we ſhall not diſcover ſo many names of merit as are to be found at preſent. We are willing to conſider this circumſtance as a proof of a correctneſs and judgment in the public; and if the art of ſculpture ſhould be generally uſed to ornament the reſidence of the living, as well as the manſions of the dead (to which it has formerly been almoſt reſtricted), our hopes of the progreſſive merit of Britiſh productions, may prove to have further ſupport than merely our wiſhes for national diſtinction.

As among thoſe who have contributed to the im-

provement of this art, we are undoubtedly to reckon Ryſbrack; we ſhall here ſubjoin ſome anecdotes of that eminent ſculptor.

MICHAEL RYSBRACK

Was born at Antwerp, about A. D. 1694. His father was a landſcape painter, and had reſided in England. RYSBRACK firſt drew attention by his models in clay, which acquiring him ſome reputation, he was employed in larger works, and as monuments were the ſculptures moſt in requeſt, his ſkill was directed principally to ſuch articles; at firſt, under the direction and to the profit of GIBBS the architect; afterwards, on his own account. His merit in theſe productions is well known to all who have viſited that ſolemn repoſitory, Weſtminſter Abbey; and all who are competent judges, will allow that his works are many degrees ſuperior to the general taſte of preceding times. We need only mention Sir Iſaac Newton's monument (ſhame on thoſe who have defaced ſome parts of it!), which, from its capital ſituation, is well exhibited.

RYSBRACK alſo executed the equeſtrian ſtatue of King William at Briſtol, for which he had 1,800 l. he alſo made many buſts. SCHEEMAKER and ROUBILIAC were his rivals; the taſte of the latter was highly applauded.

RYSBRACK's maſter-piece is the Hercules at Stourhead; in this figure, like the artiſts of antiquity, he aſſembled the beſt parts of the beſt models.

He died January 8, 1770, having previouſly ſold moſt of his collection of drawings and models.

MICHAEL RYSBRACK.

Sculptor.

Religion

London, Publish'd Dec.r 1, 1786, by C. Taylor, N.o 10 near Castle Street, Holborn.

Hope.

London, Published Jan.y 1; 1787, by Charles Taylor N.o 10 near Castle Street, Holborn.

Encouragement.

London, Published Febry. 1. 1787 by C. Taylor N.o 10 near Castle Street, Holborn.

EXPLANATION
OF THE FIGURE OF
RELIGION.

SHE is repreſented as a female figure, of benign and gracious aſpect, illuminated by a ray from heaven, ſignificative of thoſe celeſtial influences, to which religion owes its birth and its progreſs; the rewards ſhe propoſes to her votaries, are expreſſed by the crown encircled with brilliant ſtars; the rule of human conduct, whereby ſuch glory is attainable, is ſignified by the holy bible; on a page of which is placed the croſs, an emblem peculiar to the Chriſtian religion.

HOPE

IS "the medium between fear and certainty;" we have therefore repreſented her as looking forward with expectation; at the ſame time ſhe ſupports her head with her hand, expreſſing a kind of penſiveneſs and heſitation. The anchor being the hope of a ſhip, is uſually introduced into this emblem, and appears to be a principal ſupport of this figure.

ENCOURAGEMENT

IS a proper companion to HOPE, and in the character of an angel, is exciting her attention and confidence towards Heaven, expreſſing, that from thence aſſiſtance and protection may be expected. To this figure may be juſtly adapted the lines of Dr. PARNELL:

——— confeſs the Almighty juſt,
And where you cann't unriddle, learn to TRUST.

VANITY,

VANITY.

VAIN perſons are apt to be elated with what is really little cauſe for elation, and to fancy a certain ſuperiority, from circumſtances not in themſelves calculated to juſtify it. If they poſſeſs beauty, *that* is their pride, and they look with ſcorn on the merely agreeable; or even if they do not poſſeſs beauty, they will be vain of their dreſs, and boaſt of thoſe ornaments whoſe very elegance is volatile and tranſitory. Such is the garland with which vanity has crowned her head: ſuch is the gaudy-coloured ſaſh of which ſhe is enamoured; forgetful that they are not really meritorious, and, if mental elegance is abſent, only render deficiencies more remarkable and diſguſting.

INDUSTRY.

THIS emblem might very properly have been entitled, THE REWARDS OF INDUSTRY, as ſhe is ſcattering riches and diffuſing fertility. The plenty attendant on induſtry, is indicated by the cornucopia, replete with luxuriant fruit; ſhe leans on the band which contains the ſigns of the zodiac, to ſhew that induſtry is moſt likely to ſucceed in its attempts, when careful to ſelect the beſt time; to reap in winter is not to be expected; and he is too late who ſows in harveſt; but when regulated by the proper ſeaſons, the labours of induſtry may expect reward. The flowers, as well as the fruit, indicate that induſtry has more than one object of attention. The active bees, who are returning to their hives, loaded with ſweets for future ſtore, expreſs the utility of induſtry, and its ſervice againſt a time of need. Such alſo is the intent of the huſbandman, who with his patient and laborious ox is plowing now, that in time a plenteous increaſe may repleniſh his barn, and baniſh the terrors of wintry deſolation.

Vanity.

London, Publish'd March 1.1787 by C. Taylor N.o 70 near Castle Street Holborn

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Industry.

London, Publish'd April 2: 1787 by C. Taylor N.º 10 near Castle Street, Holborn.

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Hedgin.

London, Publish'd Nov.r 1.1783 by C. Taylor N.o 70 near Castle Street, Holborn.

Smelling.

London, Publish'd Aug.t 1.1786 by C. Taylor N.o 10, near Castle Street, Holborn.

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Serina

London, Published May 1st 1787 by C. Taylor N.o 3 near Castle Street, Holborn.

Feeling.

London, Publish'd June 1st 1787 by C. Taylor N.o 10 near Castle Street, Holborn.

HEARING

IS expreſſed by a boy playing on a guitar, to whoſe melodious tones he is liſtening with earneſt attention.

SMELLING.

AS none among the productions of nature are ſo cheering, reviving, and fragrant to the ſenſe of SMELLING as flowers, which ſeem created on purpoſe to regale this faculty, we have repreſented a boy enraptured with the perfume he inhales from the ſcented bouquet; which is evidently the moſt natural attraction of this ſenſe.

SEEING

IS repreſented by a boy looking at himſelf in a mirror; and as the operations of this faculty have been immenſely extended by the diſcovery and uſe of the teleſcope, he holds that inſtrument in his hand.

FEELING

IS repreſented by a boy, whoſe eager graſp in ſeizing a bee has ſubjected him to the inſect's ſting; the ſmart ariſing from which, has obliged him to liberate his priſoner.

*** The title to the fourth volume repreſents GENIUS STUDYING NATURE.

To the BINDER.

The following liſt contains the pages of plates to the SECOND COURSE OF MISCELLANIES.

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The Miſcellaneous plates may be placed at pleaſure.

The head of an angel, after Mr. Shelley.
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Two ſoldiers, by Mortimer.
A young Turk's head, by Mortimer.
Boy, after Mr. Coſway.
Diana and Endymion, after Mr. Roſſi.
Two dancing figures from Herculaneum

Portrait of POUSSIN, p. 33. Of HOLLAR, p. 47. Of RYSBRACK, p. 64.

The directions for placing the plates to the firſt ſeries of lectures, are at p. 209; theſe are placed all together at the end of the volume, AFTER the letter-preſs.

The directions for placing the plates to the ſecond ſeries of lectures, are at p. 228, where their proper pages are noted.

The directions for placing the plates to the firſt courſe of Miſcellanies, are at p. 185, &c.

The directions for placing the plates to the DICTIONARY, are at p. 144, and following.

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